

Perceptions of the informal learning branch of Musical Futures

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A thesis submitted in partial fulfilment of the requirements for
the degree of Doctor of Philosophy

Faculty of Education

Edge Hill University

July 2019

Abstract

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The purpose of the research is to gain a greater understanding of how Professor Green's (2002, 2008) model of informal learning is perceived by secondary school music teachers, students and key figures relating to the phenomenon. As the Musical Futures (MF) initiative funded Green's research, adopted the model as a pathfinder programme, and has continued to advocate the pedagogy, informal learning will be explored within the MF context (ILMF). Lack of student interest in secondary school music lessons remains a contemporary problem, and ILMF can be seen as a potential solution. Although there is considerable discussion of informal learning within the music education literature, in-depth understanding of how ILMF is actually experienced remains limited. Literature has raised tensions and issues which could threaten the future success and impact of ILMF if not further understood.

Qualitative research was conducted using an interpretative lens, drawing upon social constructionist and constructivist ideas. Data collection occurred in two Phases. The first phase involved semi-structured interviews with three key figures relating to ILMF research and MF. Case studies were conducted for the second phase in four English secondary schools. Data collection methods in schools included interviews, observations and document sources. A co-researching model was adopted for elements of the second phase to potentially enrich findings and enhance the trustworthiness of data. Data has been analysed thematically, akin to an approach advocated by Braun and Clarke (2006). Four key themes were identified: ILMF theory is 'aspirational'; ILMF incites 'revolutionary change'; there is conflict between 'the influence of power versus the utopia of freedom'; and ILMF comes to life within 'the MF community'. It is believed that the proposed original contribution to knowledge will be of wide interest due to shared national and international problems of secondary school music lessons, and national and international implementation of MF.

Key words: informal learning, secondary music education, Musical Futures, case study, co-researching.

Acknowledgements

I would like to express my sincere gratitude to those who have made the completion of this thesis possible.

To my supervisors, Professor Tim Cain and Dr Bethan Garrett, who have shared their many valuable ideas and have very patiently read through and provided extremely useful comments on the many drafts I have produced (despite the word count of each draft being over double that required on many occasions!).

To the participants of this study: Professor Lucy Green, Abigail D'Amore and Anna Gower; the six music teachers; and many students I have had the pleasure of meeting along my PhD journey. You have all kindly devoted time and interest towards this research project, and without your valuable viewpoints and perceptions, this thesis would have no findings or conclusion.

To my family, particularly to my Mum, Dad, husband Shyam and son Rohan. My Mum and Dad have unfalteringly supported my journey through music education since I had expressed my initial interest in primary school. Shyam has patiently listened about each of the ups and downs I have encountered whilst producing this thesis, and has continuously supported me throughout my PhD journey in many ways. And to Rohan – who has inspired me to keep going, and whom I hope will benefit from the value of music education throughout his school years and beyond.

Contents

| | |
|---|----|
| Abstract | 2 |
| Acknowledgements..... | 3 |
| List of figures and tables | 9 |
| List of appendices | 10 |
| List of abbreviations..... | 11 |
| Chapter 1 - Introduction..... | 12 |
| My personal journey through music education..... | 12 |
| The problem of school music..... | 13 |
| An outline of Professor Lucy Green’s model of informal learning..... | 14 |
| Innovation in music education – Musical Futures | 15 |
| Key evaluations of Musical Futures | 17 |
| Aim and Research Questions | 20 |
| Aim | 20 |
| Research questions | 20 |
| Overview of thesis chapters..... | 21 |
| The informal learning branch of Musical Futures..... | 21 |
| Literature review..... | 21 |
| Philosophical approach and research design..... | 21 |
| Realising the philosophical approach and research design | 22 |
| Data analysis and findings..... | 22 |
| Discussion..... | 23 |
| Conclusion..... | 23 |
| Chapter 2 - The Informal Learning branch of Musical Futures | 24 |
| The five principles of ILMF | 24 |
| The implementation of ILMF in secondary school music lessons..... | 25 |
| The seven stages..... | 25 |
| Tensions and benefits of ILMF | 28 |
| Conclusion..... | 33 |
| Chapter 3 - Informal learning in secondary music education..... | 34 |
| Chapter introduction | 34 |
| 1. The conceptual meaning of informal learning..... | 34 |
| Learning..... | 34 |
| The informal..... | 35 |
| How the formal, non-formal and informal relate to each other in music education | 37 |
| Informal learning alignment | 38 |

| | |
|--|----|
| 2. The problem of school music | 41 |
| 3. The bigger picture | 43 |
| Problems of musical specialisation in modern society | 44 |
| Policy context | 49 |
| 4. Response in the literature to Green's theory of informal learning | 52 |
| Democracy and social justice | 52 |
| Marketisation | 53 |
| Authenticity | 54 |
| Motivation | 56 |
| The role of the teacher | 58 |
| Student autonomy | 60 |
| Student inclusion | 61 |
| Conclusion | 63 |
| Chapter 4 - Philosophical approach and research design | 64 |
| Overview of chapter | 64 |
| Research aim | 64 |
| Research questions | 64 |
| Research design | 65 |
| Philosophical approach | 66 |
| Ontological perspective: qualitative interpretative paradigm | 66 |
| Epistemology: constructivist and social constructionist positioning | 70 |
| Insider / outsider positioning | 74 |
| Phase One | 77 |
| Sampling | 77 |
| Key figure interviews | 77 |
| Phase Two | 79 |
| Sampling | 79 |
| Case studies | 80 |
| Conclusion | 89 |
| Chapter 5 - Realising the philosophical approach and research design | 90 |
| Overview of chapter | 90 |
| Phase One - interviews | 90 |
| A Musical Futures perspective | 91 |
| A researcher's perspective | 91 |
| Phase Two – case studies | 91 |
| An introduction to the participating music teachers | 92 |
| Initial meetings with teachers to establish co-research designs | 96 |
| Actual data collection in the case study schools | 98 |

| | |
|--|-----|
| Formulation of teacher reports | 100 |
| Ethical considerations | 101 |
| Trustworthiness of the research | 104 |
| Data analysis | 105 |
| Thematic analysis | 105 |
| Chapter 6 - Data analysis and findings | 113 |
| Chapter overview | 113 |
| How is informal learning perceived? | 113 |
| Concept map | 115 |
| Teacher music education backgrounds | 117 |
| The teachers' research interests | 117 |
| The seven stages | 120 |
| 1. Aspirational theory | 121 |
| 1.1 Pivotal principles | 123 |
| 1.2 Solution to or magnification of the problems of school music | 128 |
| 2. Revolutionary change | 132 |
| 2.1 Mindset | 134 |
| 2.2 Musicianship | 137 |
| 2.3 Fear and confidence | 140 |
| 3. The influence of power versus the utopia of freedom | 142 |
| 3.1 Power, authority and the marketisation of MF | 143 |
| 3.2 The utopia of freedom | 148 |
| 3.3 Trust and student choice | 151 |
| 4. The Musical Futures community | 155 |
| 4.1 Pedagogy and learning – what happens in the classroom? | 156 |
| 4.2 Adaptation and misconception | 162 |
| 4.3 Personal impressions | 168 |
| 4.4 The future of ILMF – potential demise or sustainability? | 170 |
| Conclusion | 175 |
| Chapter 7 - Discussion of findings | 176 |
| Chapter overview | 176 |
| 1. Aspirational theory | 176 |
| 1.1 Pivotal principles | 176 |
| 1.2 Solution to or magnification of the problems of school music | 178 |
| Question arising from 'Aspirational Theory' | 181 |
| 2. Revolutionary change | 181 |
| 2.1 Mindset | 182 |
| 2.2 Musicianship | 183 |

| | | |
|-----|---|-----|
| 2.3 | Fear and confidence..... | 184 |
| | Question arising from ‘Revolutionary Change’ | 186 |
| 3. | The influence of power versus the utopia of freedom | 186 |
| 3.1 | Power, authority and the marketisation of MF | 186 |
| 3.2 | The utopia of freedom | 188 |
| 3.3 | Trust and student choice | 189 |
| | Question arising from ‘The influence of Power versus the Utopia of Freedom’ | 191 |
| 4. | The Musical Futures community..... | 191 |
| 4.1 | Pedagogy and learning..... | 191 |
| 4.2 | Adaptation and misconception..... | 194 |
| 4.3 | Personal impressions | 196 |
| 4.4 | The future of ILMF – potential demise or sustainability? | 197 |
| | Question arising from ‘The Musical Futures community’ | 199 |
| | Conclusion..... | 199 |
| | Chapter 8 - Conclusion | 201 |
| | Key findings and original contribution to knowledge | 201 |
| | Gap in knowledge | 202 |
| | Four key themes..... | 203 |
| | Proposed original contribution to knowledge | 204 |
| | Limitations of methodology and methods..... | 205 |
| | Implications of the research | 206 |
| | Potential sustainability..... | 207 |
| | Potential Demise..... | 210 |
| | Co-research element..... | 213 |
| | Conclusion..... | 213 |
| | References | 215 |
| | Appendices..... | 246 |
| | Appendix 1 - Musical Future’s Objectives:..... | 246 |
| | Appendix 2 – Key interview questions and their aims..... | 247 |
| | Appendix 3 - Four case school key characteristics..... | 249 |
| | Appendix 4 – Provisional co-research methods | 251 |
| | Appendix 5 – An example of a student data collection overview document..... | 252 |
| | Appendix 6 – Phase Two data collection visit timeline..... | 254 |
| | Appendix 7 - General student questions asked in all case study schools..... | 255 |
| | Appendix 8 – Oak Lane High School – Example of teacher interview questions..... | 256 |
| | Appendix 9 - Implemented co-research methods and student group interviews..... | 257 |
| | Appendix 10 – Oak Lane High School - Teacher Report..... | 258 |
| | Appendix 11 – The Grove School – Teacher Report | 282 |

| | |
|--|-----|
| Appendix 12 – Redwood School – Teacher Report..... | 293 |
| Appendix 13 – St George’s Park School - Teacher Report | 314 |
| Appendix 14 – Six phases of data analysis | 330 |
| Appendix 15 – Transcription style | 332 |
| Appendix 16 – Use of traditional notation in each case study school..... | 334 |

List of figures and tables

| | | | |
|----------|--|-----------|--------|
| Figure 1 | Two-phased research design | Chapter 4 | p. 65 |
| Figure 2 | The reality and existence of ILMF imagined on a continuum | Chapter 4 | p. 68 |
| Figure 3 | Influencing factors that determine the nature and existence of ILMF | Chapter 4 | p. 69 |
| Figure 4 | The reciprocal nature of self and social processes (Garrett, 2014) | Chapter 4 | p. 73 |
| Figure 5 | The space between | Chapter 4 | p. 76 |
| Figure 6 | Case study methods used to answer each RQ | Chapter 4 | p. 83 |
| Figure 7 | Diagram to show the process of the Phase Two case study implementation | Chapter 5 | p. 92 |
| Figure 8 | Concept map to illustrate how the findings of the research relate to each other. | Chapter 6 | p. 116 |

| | | | |
|---------|---|-----------|--------|
| Table 1 | An introduction to the participating music teachers | Chapter 5 | p. 92 |
| Table 2 | Reasoning behind the teachers' research interests | Chapter 6 | p. 118 |

List of appendices

| | | |
|-------------|---|--------|
| Appendix 1 | Musical Future's Objectives | p. 246 |
| Appendix 2 | Key interview questions and their aims | p. 247 |
| Appendix 3 | Four case school key characteristics | p. 249 |
| Appendix 4 | Provisional co-research methods | p. 251 |
| Appendix 5 | An example of a student data collection overview document | p. 252 |
| Appendix 6 | Phase Two data collection visit timeline | p. 254 |
| Appendix 7 | General student questions asked in all case study schools | p. 255 |
| Appendix 8 | Oak Lane High School – Example of teacher interview questions | p. 256 |
| Appendix 9 | Implemented co-research methods and student group interviews | p. 257 |
| Appendix 10 | Oak Lane High School – Teacher Report | p. 258 |
| Appendix 11 | The Grove School – Teacher Report | p. 282 |
| Appendix 12 | Redwood School – Teacher Report | p. 293 |
| Appendix 13 | St George's Park School – Teacher Report | p. 314 |
| Appendix 14 | Six phases of data analysis | p. 330 |
| Appendix 15 | Transcription style | p. 332 |
| Appendix 16 | Use of traditional notation in each case study school | p. 334 |

List of abbreviations

| | |
|--------|--|
| ABRSM | Associated Board of the Royal School of Music |
| BTEC | Business and Technology Education Council |
| DfE | Department for Education |
| EBacc | English Baccalaureate |
| GCSE | General Certificate in Secondary Education |
| HE | Higher Education |
| ILMF | Informal Learning branch of Musical Futures |
| IoE | Institute of Education, London |
| JP | Just Play |
| KS2 | Key Stage Two |
| KS3 | Key Stage Three |
| KS4 | Key Stage Four |
| MF | Musical Futures |
| Ofsted | Office for Standards in Education, Children's Services and Skills. |
| OLHS | Oak Lane High School |
| P1-5 | Principles 1-5 of ILMF |
| PGCE | Post Graduate Certificate in Education |
| PHF | Paul Hamlyn Foundation |
| RQ | Research question |
| RS | Redwood School |
| RSL | Rockschool Limited |
| SGPS | St George's Park School |
| SLT | Senior Leadership Team |
| TGS | The Grove School |

Chapter 1 - Introduction

This study was inspired by my belief in the power and importance of music, and my curiosity about the complex, sometimes problematic nature of music education. These concepts have existed as two parallel threads throughout my own music education, and time as a music educator – rarely meeting, often remaining compartmentalised into different areas of my life. This had led me to wonder whether it was possible for these two worlds to merge, and if so, what that might look like. Along this train of thought, I encountered the phenomenon of informal learning – the topic area of focus for this thesis.

This introductory chapter consists of key background knowledge relevant to informal learning in music education. The chapter features a section about my own background and positioning as a researcher; the problem of school music; leading to a brief outline of the specific area of interest posed as a solution to some of the problems – Professor Lucy Green’s (2002, 2008) model of informal learning. The Musical Futures organisation has also been introduced in this chapter, due to the key role it has played in funding, adopting and continuing to advocate the approach. The aim and research questions of the study have been presented, followed by an overview of the remaining chapters of this thesis.

My personal journey through music education

My own personal journey through music education began in an average-sized primary school. Aged eight, sat cross-legged at the front of the classroom, I watched my class teacher play the flute. After several weeks of relentless pleading with my parents, I was fortunate enough to be the proud (temporary) owner of my first rented flute. And so my journey began along the stock route of traditional school music education which has led me to the point where I have reached today – questioning how we as educators can do this subject justice in the secondary school classroom for teachers and students alike.

Along my journey, I received instrumental lessons outside of school and steadily worked my way through the Associated Board of the Royal Schools of Music (ABRSM) examinations. After studying music at General Certificate of Secondary Education (GCSE) and A-level, I completed a traditional music undergraduate degree. I then arrived at a junction – what next? I wanted to share my knowledge, experiences and passion of music with the next generation. At that point, I did not realise the enormity of the subsequent multi-faceted complexities and unanswered questions that already plagued the field. I chose to study a Post Graduate Certificate in Education (PGCE)

course, but reflecting back on my time as a trainee teacher, I only recall observing, developing and delivering traditional music lessons using formal pedagogical skills. I vaguely remember a project entitled Musical Futures (MF) being mentioned during lectures, but whilst trying to keep afloat, submit assignments, survive placements, maintain classroom control and meet the teacher standards, this project had passed me by. It could be construed that MF was not prioritised within my rather traditional teacher training course.

During my Newly Qualified Teacher year, the pressures of newly-found responsibility, accountability, fear of inspection, behaviour management, and lesson planning left little time for engagement with research. Many conflicts came to light: I wanted to be in control of student behaviour yet I wanted to encourage autonomy and increase motivation, I wanted to hit achievement targets set by the School Leadership Team (SLT) yet I wanted to nurture musicality that did not necessarily fit set criteria. I became insulated and was unfamiliar with the support offered by online forums and of innovative models of pedagogy and alternative curricula. I clung to the security of familiar traditional formal methods and practice.

It was the concept of behaviour management which led to my re-engagement with research. As part of my Master of Arts in Education, I conducted an action research study to investigate an existing problem of disruptive behaviour within music lessons at my school of employment (Arcari, 2011). Some positive impact was achieved as a result of implementing alternative behaviour management strategies both in terms of classroom control and student motivation, yet I knew that greater improvement could still be made. It is now obvious to me that an endless rotation of various behaviour management strategies was not the answer for a long-term sustainable solution to the problems within my music classroom, nor to the national problems with school music. I was focused on a symptom, not a cause. This has led me to the point I have reached today, looking for an alternate solution to the problem of school music, but closer to the core of the issue.

The problem of school music

The 'problem' of school music has been troubling music educators for decades (Ross, 1995; Harland et al., 2000; Green, 2008 and Lamont and Maton, 2010). The Office for Standards, Education, Children's Services and Skills (Ofsted, 2002, 2004, 2012) have also contributed towards a bleak picture of music being an unsuccessful school subject which has sometimes been badly taught and has often provoked a negative response from students. Poor student concentration and behaviour are referenced in these reports and students are not portrayed as motivated

learners in the short narrative extracts presented. Low motivation for school music is a concept that I have encountered frequently throughout my own journey as a participant, practitioner and observer of the education system. McPherson and O'Neill (2010) highlighted that low motivation to study music is also an international concern. Their results indicated that across eight countries, music was valued less than other school subjects and there was an overall decline in student competence beliefs and values across the school grade levels for seven of the countries. O'Neill et al. (2002) found a similar decline in interest in musical activities after the transition from primary to secondary school in the UK. Worryingly for music in this context, there is increased evidence that motivation plays an important role in attainment (Gilman and Anderman, 2006). Over the last 40 years, in an attempt to combat low motivation and widen participation in school music, curriculum content has been changed, but pedagogy has not (Green, 2008).

Nationally, uptake of GCSE music is low. A gradual decline in numbers was noted from 2009 to 2011 when figures reached their lowest in ten years (Gill, 2012). In 2012 and 2013, figures remained static at only 6.8%, (Gill, 2013, 2014), with a slight rise in uptake to 7.1% in 2014 (Gill, 2015). This rise in uptake continued in 2015 (7.4%) and 2016 (7.3%), yet dropped back down to 7.0% in 2017 (Gill and Williamson, 2016 and Carroll and Gill, 2017, 2018). Seventeen years ago, Wright (2002) concluded from her study that GCSE music was not suitable for all students and suggested that the syllabus should bear a more obvious relationship to the styles of music which students of the intended age group are more likely to be interested in. Wright (ibid) suggested that by now, almost twenty years later, this might have been resolved. If recent GCSE uptake figures are used as a measurement tool to assess whether GCSE music is currently an examination for all rather than an examination for a few, it is apparent that this ideal has not been achieved.

[An outline of Professor Lucy Green's model of informal learning](#)

A researcher who wanted to make school music more inclusive, authentic and motivating was Professor Lucy Green (Institute of Education (IoE), London). In an attempt to do so, Green sought to study and identify certain traits and methods used by popular musicians in the informal realm. Green questioned whether it was an educational oversight that we had stripped music learning of the informal practices used by popular musicians in our quest for more formal knowledge. To explore these issues, Green (2002: 9) interviewed fourteen popular musicians aged between 15 and 50 years who were involved in 'Anglo-American guitar-based pop and rock music'. In summary, Green identified five characteristics (referred to as 'principles' (P)) of the popular musicians' informal learning practices:

- P1. Learning music that students choose, like and identify with
- P2. Learning by listening to and copying recordings
- P3. Learning with friends
- P4. Personal, often haphazard learning without structured guidance
- P5. Integration of listening, performing, improvising and composing, with one or more (though not all) of these principles present in all stages of the project.

(Price, 2006: 8)

It was believed by Green that these principles were authentic to popular musicians within the informal realm, and that by transferring these principles into the school context, the musical activities that students would be engaged with would be more authentic also. The assumption here was that this would be a more realistic and accessible way of learning for students than the pedagogical methods often adopted in formal music education. Accordingly, the next step in Green's (2008) work involved the transfer of these informal learning principles into 21 secondary school music classrooms in England. The empirical part of Green's study took place between 2002 and 2006. The research was initially funded by the Esmée Fairbairn Foundation and UK Department for Education and Skills Innovation Unit, but became part of the MF project in 2004. This occurred when a partnership was formed between Hertfordshire Music Service and MF.

Innovation in music education – Musical Futures

One of the most prominent contemporary initiatives to address some of the problems of school music and improve music education through innovation is the MF project. Following a year of consultation, MF was launched in 2003 as an initiative to engage eleven to nineteen year olds in musical activities and encourage innovative practice and policy making (Price, 2005). The project was initiated and funded by the Paul Hamlyn Foundation (PHF) as a series of action research projects to explore 'why young people weren't engaging with music in school, and what viable, sustainable and transferable models could support them' (D'Amore, 2013: n.p.). The initial vision of the project was to 'devise new and imaginative ways of engaging young people in music activities for all 11-19 year olds' (Price, 2005: 1). The project vision and underlying values aligned closely with my own – to engage young people for longer, in music making (ibid). David Price OBE was appointed Project Leader for the initial pathfinders and continued as a freelance associate of MF for many years after. Abigail D'Amore had also worked for MF since its early development, originally as a Project Leader, and was appointed as Chief Executive in 2015 until 2017, when she left the organisation.

The main initial areas of MF enquiry were: 'improving pedagogy; learner disengagement; hindrances to motivation; the absence of dialogue between sectoral 'silos'; the initial training and continuing development of music leaders; infrastructural blocks; and young people of directors of

their own learning' (Price, 2007: 3). The MF areas of enquiry fed into the seven objectives of the project, listed in Appendix 1 (ibid). MF also aimed to address three perceived areas of disjoint within music learning: formal (organised through statutory provision); non-formal (activities outside formal settings, usually supervised by adults); and informal learning (activities organised and led without adult supervision).

The pathfinder phase of the MF action research projects spanned across a three-year time period from 2003 until 2006, led by music services in Leeds, Nottingham and Hertfordshire. Leeds integrated online technologies to support learning outside the classroom, Nottingham developed a new Key Stage 3 (KS3) curriculum, and Hertfordshire introduced informal ways of learning into classroom music lessons (which will be referred to as the informal learning branch of MF throughout this thesis - ILMF). Positive impact on motivation, enjoyment, achievement, ability and inspiration was recognised in the findings from all three pathfinders (Price, 2007). However, the Leeds and Nottingham pathfinders had only managed to attract young people who were already reasonably well motivated towards music participation. A 'gravitational pull' towards schools became apparent, and Price (ibid: 20) concluded that 'if we wanted to improve the musical lives of significant numbers of young people, we needed to be effective where they can usually be found: in school and, ideally, in curriculum time' – where ILMF was implemented. ILMF turned out to be the quickest and most widespread model to be adopted by practitioners (ibid). Anna Gower was originally one of the teachers involved in the ILMF pilot study, but later transitioned across to MF as Head of Programmes. She also left the MF organisation in 2017, but still does some freelance work for MF International.

MF have reported an impressive impact on students, teachers and schools through implementation of their approach. Achievements include engaging previously disinterested students, increasing motivation, improving student confidence, self-esteem and behaviour (MF, n.d.a). MF claims that more than 2,500 teachers in the UK and overseas use or have used approaches developed by the project (ibid). This figure has been calculated by regarding those who have downloaded resources, attended professional development events and networked with likeminded teachers, as those who use or have used the approach. However, it must be raised that those who have downloaded resources, attended professional development events and networked with likeminded teachers have not necessarily used the approach. Nevertheless, impact on teachers reportedly includes a long-term and sustainable improvement of their teaching (ibid). MF has also been successfully implemented on an international scale and has known pilots and programmes established in Australia, Canada, Singapore and Brazil (D'Amore, 2013). Positive outcome and impact, similar to that achieved in England, has been documented

since implementation in Australia (Jeanneret, McLennan and Stevens-Ballenger, 2011) and Canada (O'Neill and Bessflug, 2012). Teachers are also known to be independently using the materials in other countries including Italy, Cyprus, USA and Thailand (D'Amore, 2013).

After a ten-year journey, the project was due to culminate alongside the funding stream from the PHF (D'Amore, 2013). The innovation, debate and practitioner enthusiasm resulting from the project was not ready to culminate however, and MF has made the transition to a self-sufficient not-for-profit organisation so their work can continue, now under the leadership of Fran Hannan as Managing Director. To coincide with these changes, a renewed vision had emerged: 'for a future where everybody benefits from the value of music' (MF, n.d.b). Priorities now include growing a sustainable income for the project, professional development and strengthening networks to promote and embed models within schools. Since transitioning from PHF financial support to becoming a self-funded organisation, a reduction in staffing has occurred¹, new resources produced by the organisation now have a fee attached, newsletter emails sent from the organisation often contain promotions, for example 'Black Friday Deals' for purchasing resources (email correspondence, November 2018), and the MF office has relocated to outside of London, perhaps to save on running costs. These changes suggest that the pressures of marketisation have taken effect.

Key evaluations of Musical Futures

In 2008, the report of a quantitative study of MF was produced by the IoE for the PHF (Hallam et al., 2008). The study was of an internal nature, due to the IoE affiliations with Green. The aim of the research was to 'establish the take-up and impact of MF in secondary schools across England [...] to help inform further development of the initiative' (ibid: 3). The following areas of interest were assessed through questionnaires: take up and implementation; impact on teachers and teaching; impact on students' musical skills and attitudes; and support issues. 1371 teachers from the MF database were contacted and there was a sixty-six percent response rate. ILMF was found to be the most frequently implemented approach (fifty-five percent). Due to the target participant group, the survey failed to represent the support issues for teachers who had not engaged with the initiative in any way. The research concluded that:

'Musical Futures has the potential to enhance student motivation in relation to music and enhance the quality of teaching and learning. In addition, Musical Futures may contribute to greater enthusiasm amongst students for taking up Music at GCSE [...] The initiative

¹ D'Amore and Gower were working for the MF organisation whilst data was being collected. As mentioned, they have since left the MF organisation. Also, during the time of data collection, Miss Lewis and Miss Covington (teacher participants) were affiliated with MF. This is no longer the case.

needs to be disseminated more widely and plans for this are already in place along with the provision of support for teachers.’
(Hallam et al., 2008: 8)

Several questions emerged from the research. It was not known whether students who have participated in MF experienced any particular strengths or difficulties in GCSE music, compared with those who had participated in other approaches to music teaching in KS3. The research also found that students who played instruments benefitted from the project more than those who did not. It was not known what strategies could be developed to enhance the experience of MF for those with no prior instrumental skills. Even though students who played instruments reported a greater sense of a connection being made between in-school musical activities and out-of-school musical activities, lower agreement was found in relation to statements concerned with the impact of MF on the bringing together of in-school and out-of-school musical activities overall. Therefore, there was more work to be done on bridging this gap and fulfilling Green’s (2008) vision. Issues raised relating to accommodation and resource constraints required examples of practitioner adaptations that could be made to MF to equip teachers with strategies to overcome these problems. Some teachers reported difficulties using MF with students who had behavioural difficulties or who were in low ability groups. Models of best practice, specific training and successful adaptations might have been of use to practitioners in order to provide them with the confidence and the skills to implement MF with these groups of students. It was also unknown whether the reported non-musical benefits of MF impacted upon student performance across the curriculum, for example, enhanced independent learning, better behaviour and increased confidence.

To explore these issues in greater detail, a case study investigation was conducted by the IoE in 2011 with a focus on schools affiliated with MF only (Hallam, Creech and McQueen, 2011). Again, conflicts of interest between presenting an impartial report and possible subsequent effects upon IoE institutional funding must be considered. The research was conducted over a three-year time period in seven schools. The methodology consisted of questionnaires, individual interviews, focus groups and observations, and the participants consisted of students, music staff, and SLTs. The research set out to identify ‘how processes (underpinning MF) in practice may contribute to enhanced learning and teaching outcomes for MF participants and the wider school community’ (ibid: 13). Findings on impact linked to motivation, improved teaching and learning and increased take-up of music at Key Stage Four (KS4) echoed the positive findings of the 2008 study. The importance of support from SLTs for the success of the project was highlighted, and it was acknowledged that the schools participating in the study had received such support. However, statistically significant differences between schools was evident with regard to student attitudes

towards MF, teacher views on the suitability for all students and teacher views on whether the project had helped them to increase their awareness of the students' out-of-school musical interests.

The IoE research also addressed some of the issues already raised in the 2008 study, including the benefits of MF across the curriculum which was perceived as positive overall. Other issues raised in the 2008 study emerged as increasingly problematic. Several schools viewed Business and Technology Education Council (BTEC) as a more appropriate follow on qualification, suggesting that there were difficulties facing students who were electing to study music for GCSE. Gower (2012) raised difficulties that practitioners can face when trying to integrate ILMF with the wider educational system which remains highly attainment driven. The 2011 IoE study revealed tensions in schools when wanting to teach GCSE to those students who played 'classical' instruments and wished to continue to A-level music, whilst being aware that GCSE was not appropriate for all students who had come through the MF route. The increase in students continuing with music in KS4 resulted in implications for capacity, with some students even being turned away from the subject. This is the opposite effect of what the MF project had set out to achieve. Again, it was found that while MF was broadly inclusive, some students with specific needs found group work particularly difficult and alternative provision was required.

New concerns also emerged from the 2011 study. The high levels of energy and enthusiasm required of teachers was identified as a barrier to the MF approach being adopted more widely. Secondary school teachers were increasingly recognising the need to develop student instrumental skills earlier, resulting in implications for primary school teachers. A misconception that MF only covered popular music and band work was brought to attention, resulting in a lack of engagement with other genres. However, the research later revealed that schools were expanding the approach into other genres during later phases, as advised in the MF guidance documents (Price, 2006). Overall student engagement with guitar, drums, singing and keyboard increased, whereas engagement with classical instruments decreased. This raised question about the status and identity of classical instrumentalists and the possibility of alienating these students within the classroom through the MF approach. The project has received positive acclaim from Ofsted (2006, 2012), although the report did highlight some quality variability dependent upon school context.

Over a decade has passed since the initial launch of MF and the production of some of these evaluations, and ILMF is still being implemented and adapted in schools. Thus, it was deemed to be a valuable quest to attempt to discover what has happened to ILMF in practice after this long

period of time, and to explore the perceptions of those lying closest to the phenomenon. Although there is considerable discussion of informal learning within the music education literature, in-depth understanding of how the approach is understood, implemented and experienced remains limited. Literature has raised tensions and issues, which could threaten the future success and sustainability of informal learning in secondary schools if not further understood. Also, it is proposed that adaptation and misconception has occurred within the field, which this study sought to reveal.

Aim and Research Questions

In order to succinctly explore the research area of interest, an aim and research questions (RQs) for this study have been produced.

Aim

The overarching aim of the research is to generate in-depth understanding of ILMF and explore how it was understood by key figures associated with MF, and understood, implemented and experienced by secondary school teachers and their students. This relates to the perceived gap in the literature of in-depth knowledge about ILMF that this project aims to contribute towards filling.

As MF is arguably the most successful contemporary music education initiative that advocates this informal approach, I plan to explore my area of interest within this context. I believe that my findings will be of wide interest due to the shared national and international problems in the field, as well as national and international implementation of MF.

Research questions

To fulfil the research aim, a three-pronged RQ was designed to direct and inform the collection of data:

How is informal learning, as advocated by Musical Futures:

- a) Understood by secondary school music teachers, students, and key figures associated with the Musical Futures branch of informal learning?
- b) Implemented by secondary school music teachers and students associated with Musical Futures?

- c) Experienced by secondary school music teachers and students associated with Musical Futures?

Overview of thesis chapters

The aim and RQs will be considered throughout this thesis, and relevant background knowledge, methodology, methods and findings will be presented in seven further chapters.

The informal learning branch of Musical Futures

ILMF will be presented in more detail within this chapter. Each of Green's (2008) five principles will be explored, followed by a section about the implementation of these principles within the secondary school environment. Some key tensions and benefits of the approach that were identified by Green (ibid) will be highlighted as they may hold future implications for the approach.

Literature review

The literature review will consist of an overview of the bigger picture of music education; a discussion about the problem of school music that has been widely debated in the literature; and critiques of Green's (2002, 2008) work will be considered. The problem of school music is multifaceted in nature and there is often little empirical evidence for such claims and explanations of contributing factors (Lamont and Maton, 2010). The literature which presents this apparent problem will be examined and evaluated, for example Ross (1995). Green's (2002) research into the way that popular musicians went about their learning and her subsequent development of the five principles of ILMF can be seen as a potential solution to the problem of school music. However, critiques of ILMF that raise key points, tensions and issues will be examined.

Philosophical approach and research design

Within this chapter, I will establish and justify the philosophical approach adopted throughout this PhD study. To address my theoretical positioning, the qualitative interpretative paradigm will be explored. A combinational epistemological approach was embraced for this study, taking elements from both the social constructionist and constructivist paradigms. A discussion about my positioning as an insider-outsider researcher will also be raised. The second half of the chapter will be structured according to the two phases of the research design. A purposive sampling

approach for Phase 1 participants will be explained and justified. The individual semi-structured interview method used during this phase will then be presented as being the most appropriate to gather data in answer to the RQs of the study. As the identified gap in knowledge relates to in-depth specifics, the case study method was judged as most appropriate for the more substantial second phase of this research based in schools. Methods used for the case studies included lesson observations, document analysis and teacher and KS4 student interviews. As an additional layer used within the case studies, a co-researching model between the music teachers and researcher was implemented. The reasonings behind the decision made to implement this model will be detailed, along with the advantages and limitations of the approach.

Realising the philosophical approach and research design

Detailed description of what actually happened during Phases 1 and 2 of the data collection will be presented within this chapter, along with ethical considerations made, how the research was sought to be trustworthy, and how the data was analysed. Furthermore, how the co-research approach was realised will also be described. Each teacher was given the opportunity to propose an area of research that they wanted to find out about that related back to use of MF² in their schools, and to suggest appropriate methods to be used with students within their individual cases. An in-depth discussion of the ethical considerations made throughout this study will follow the teacher report section, in addition to a section on data analysis. The data analysis method which was adopted for this study was thematic analysis, akin to Braun and Clarke's (2006) six-phased model. Each of their six phases has been used to guide the structure of the analysis for this thesis.

Data analysis and findings

An overview of the overall data analysis and findings will be presented in this chapter, along with a concept map which is considered to be of key importance in explaining the relationships between the four identified themes: aspirational theory; revolutionary change; the influence of power versus the utopia of freedom; and the MF community. Each of the four identified themes have a number of sub-themes, which highlight the key concepts present within each theme.

² Although teachers were asked to relate their area of interest back to MF or ILMF, the assumption was made that ILMF was the most widely used branch of MF (Hallam et al., 2008), and also the most widely commented on in the literature, for example Allsup, 2008 and Rodriguez, 2009. Therefore, the term 'MF' can be seen as being almost synonymous with ILMF in practice, and was therefore judged to be the most appropriate terminology to use with teachers from this point in the research study for the purpose of identifying a research area of interest.

Analysis and findings will be presented through descriptive means, and feature participant quotes to substantiate the points made.

Discussion

Within the discussion chapter, I will propose answers to ‘so what?’ questions that have emerged from the analysis and findings chapter (Kirkham, 2016), which form the foundations of the original contribution to knowledge that this thesis proposes to make. The chapter will be structured according to theme. Key findings from the data analysis will be linked to the literature previously discussed within the thesis, either as findings of coherence or conflict, and subsequent discussion will occur stemming from these departure points (ibid). Meanings will be derived (Suter, 2012), interpretations explained (Ary et al., 2014), and unexpected findings will be highlighted and discussed (Kirkham, 2016).

Conclusion

The concluding chapter of the thesis will summarise the key findings of the project in answer to the RQs and state the proposed original contribution to knowledge that has been made. The chapter will also provide opportunity to reflect upon the limitations of the study; evaluate the emerging claims; discuss the wider implications of the research for policy, national and international practice; and suggest further research which could develop on from the study (Silverman, 2013; Burton, Brundrett and Jones, 2014 and Kirkham, 2016).

Chapter 2 - The Informal Learning branch of Musical Futures

The purpose of this chapter is to further explore Green's (2002, 2008) model of ILMF, which is the MF branch of particular interest for this thesis³. This chapter opens with a discussion about the five principles of ILMF, followed by a section that focuses upon initial implementation of the approach within secondary schools. Key tensions and benefits identified by Green (2008) will be highlighted as they may hold insight into future strengths and weaknesses of the approach.

The five principles of ILMF

As previously mentioned in the introduction chapter, Green (2002) found that the popular musicians within her study shared five particular characteristics of learning. Notation was largely secondary for the popular musicians in Green's study, with their knowledge of notation occurring after they had established an experiential understanding of music making. For some, the aural learning process had been largely unconscious, often for 'enjoyment of music', and as part of their developmental enculturation (Green, 2008: 67). The popular musicians appeared to hold little value for the aural learning practices that they used to learn to play their instruments, and viewed it as 'something private, unfocussed or unworthy of discussion' (Green, *ibid*: 61). However, although they did not appear to value their aural learning practices, they were said to value their aural skills that their lack of notational reading ability had caused them. The musicians' playing-down of the aural practice could be attributable to the socially-prevalent dominant hierarchies of traditional music practices, or it could simply be due to the absence in vocabulary to express concepts of aural practice.

The younger popular musicians tended to place a higher value upon originality as opposed to copying the music of others. However, all of the musicians had previously learnt by copying the music of others first, leading Green (2002: 74) to regard this as the 'prime method of learning, without some experience of which, original music is unlikely to be unsuccessful' – both for performance and composition, providing a 'precursor to original invention' that tended to occur through socialisation. Many of the musicians in Green's study described developing performances from their listening activities, which became personalised by improvisational elements, leading to the composition of original pieces. It was in this manner that the musical elements became integrated as a holistic approach, rather than separating out the elements in a disjointed manner.

³ At times, MF has been referred to within the rest of the thesis in the understanding that ILMF forms a part of the overall MF concept. This has occurred when MF has not been separated from ILMF in the literature.

This led Green to advocate the integration of listening, composition, performance and improvisation.

In comparison to formal music education, the conscious concept of technique (including notation), occurred at a later point in the popular musicians' learning timelines, frequently acquired in haphazard, unstructured ways. Often, such technical knowledge was not necessarily applied by the popular musicians, with feel and tacit knowledge regularly taking priority. The ordering of valued components in music appear to be another difference between the formal and informal, with the perfection of such components being perceived as a barrier for a desired pace of progression for Green's sample. Understandably, this would have an impact on motivation, likely to be attributing to the problems with formal education. As all of the popular musicians in the study only continued to pursue practice when they experienced enjoyment, motivation appeared to be a key factor in the acquisition and development of musical skills and knowledge.

The importance of similar musical preferences and musical identities were also expressed by Green's sample of musicians. These points are potentially significant for Green, as they fuel her justification of advocating friendship groups and free choice of song to copy, so that students are able to express their identities and shared group interests with minimal conflict of the self vs the music. As Green (2008: 122) also drew to our attention, 'Informal learning in the popular music sphere is fundamentally tied up with learning to reproduce and create music which affirms and celebrates, rather than contradicts or threatens, one's individual and group identity'.

The implementation of ILMF in secondary school music lessons

Green (2008: 1) argued that by implementing her five principles of informal learning into secondary schools, she was able to demonstrate how something that 'might at first seem an impossible task' could actually improve music education. For Green, the approach could be used by teachers to ensure that musical skills and knowledge that may have previously fallen outside of the formal traditional music education realm could actually be 'recognise[d], foster[ed] and reward[ed]' in school music classrooms (Green, 2002: 1).

The seven stages

Green (2008) implemented her principles through the means of seven stages. Green's (ibid) seven stages have been listed as follows, with the principles of focus for each stage being noted:

1. In at the deep end – emulating the real-life practices of popular musicians as closely as possible (P1-4).
2. Aural learning of popular music – involving fewer principles than before (P2, 3 and 5).
3. The deep end revisited – to build upon the newly-acquired skills (P1-4).
4. Informal composing (P3-P5).
5. Modelling composing – involving engagement with real-life popular musicians (P3-P5).
- 6, 7. Informal learning with classical music (P2-4).

According to Green (2008), each of these stages were not to be conceived of as units within a curriculum but as an approach centred around the various principles of focus for each one. For Green (ibid), the stages could be reordered, and should be separated by more formal interlude lessons, conveying some continued value for formal elements of music education. Each stage might last between ‘four to six lessons of 50 to 90 minutes once a week during normal curriculum time’ (Green, ibid: 23). The stages could also be seen as an example of putting the principles into practice, providing an initial platform for departure for when teachers later become more confident and familiar with the approach. However, it must be noted that the seven stages were not directly conceived from Green’s (2002) study of the popular musicians. They were not natural elements of the popular musicians’ practices. The stages were devised to provide a suggested structure of how teachers might implement the five principles into the formal school environment – a formalising of the informal learning approach.

Stage 1

The first stage was termed *In at the deep end*, and involved students bringing in their own choice of music to their music lessons, copying the music by ear in friendship groups, in a haphazard, unstructured environment. It is interesting to point out that although seven stages were advocated in Green’s (2008: 23) book, a high majority of her writing focused upon the first stage, as she felt that this stage was the one that ‘most deeply reflects the nature of popular musicians’ informal learning practices [...] and the principles at the heart of the project’. Furthermore, although this stage was deemed to most closely represent the popular musicians’ practices, the fifth principle was only deemed to be implicit at this stage.

Stage 2

For the second stage, students were provided with increased guidance and structure from their teacher. This also involved the removal of song choice for students. A pre-selected piece of music was provided to students (but deemed to be stylistically familiar to them), along with pre-

prepared curriculum materials (in the form of a worksheet consisting of note names) and teacher demonstration of how the materials should be used. Aural learning still had a presence within the stage, but recordings of the music had been broken down into different, isolated riffs. Students were still permitted to work in friendship groups, and were encouraged to make up their own versions of the song.

Stage 3

This stage was a repetition of the first stage, for students to 'build on the skills they had already acquired and to observe to what extent this was realised' (Green, 2008: 26).

Stage 4

The fourth stage involved students having the opportunity to compose their own piece of music. Hence, there was no choice of song to copy, and consequently, students did not copy by ear. The aim of this stage was for students to build upon their learning from the first three stages. Green (2008: 26) believed that this stage did replicate the informal learning practices of popular musicians 'since popular musicians usually begin creating their own music by spontaneously basing ideas upon what they have learnt through listening and copying'. It was noted that no further teacher guidance was to be given during this stage.

Stage 5

This stage involved popular musicians being invited into the music classroom, to provide a model of song-writing. The introduction of real-life popular musicians gave students something to potentially aspire to. As the musicians were 'ordinary' people rather than stars, the 'trappings of the music industry' were avoided, such as unrealistic production and marketing effects, which 'make popular music appear to be beyond the capacities of ordinary people' (Green, 2008: 131). Hence, the possibility of obtaining musicianship status might have appeared more closely within reach for the students. After a demonstration from the popular musicians, the musicians were encouraged to adopt facilitator roles whilst students developed their own song-writing skills.

Stages 6 and 7

The final two stages involved use of informal learning practice with classical music. For stage 6, students were provided with a capped choice of five pieces of classical music to copy, some of which might have been familiar to them from television adverts, for example. For stage 7,

students were not given any choice of song to copy, and the music was not likely to be familiar to them. These stages represented the transition of the model application from the popular music genre (where the practices were originally identified), to the classical music genre (where music is not usually learnt through informal learning practices). Green (2008: 150) justified these stages as follows:

But by testing the extreme case [classical music], we are likely to learn more than if we had only used music that was familiar and well liked, or what I have termed 'celebratory', for pupils. The implications of the study are that if pupils can achieve certain results with a style of music from which they are so alienated, then they can do so with any style of music.

Although Green (2008) had found that student motivation was not as high during stages 6 and 7 as they had been during previous stages of the model, student attitudes were indeed more positive than expected. Enhanced listening skills and increased classical musical appreciation were also beneficial outcomes of the classical stages (ibid). Other reasons behind Green's (ibid: 150) decision to feature classical music in the later stages of the approach included its use as a 'central measurement of ability within formal music education', its 'high profile within society', and the disadvantages that students often face if they are unable to understand the societal influences that determine superiority rather than 'any necessarily intrinsic quality'. Green was acknowledging here that despite a possible potential will to change dominant ideologies from formal, traditional ideals within the music education field, this might not be conceivable. Thus, students should develop skills, knowledge and experience of formal, traditional music, in addition to popular music learnt through an informal learning approach.

Tensions and benefits of ILMF

Through implementation of the ILMF approach in schools, following the structure of the seven stages, tensions and benefits were identified in Green's (2008) findings, some of which have been explored below. Themes which have been identified from these findings have later informed the data collection and analysis lenses of this PhD project.

Tensions

Teacher role

In Green's (2002) study of popular musicians, she found that musical engagement tended to occur when popular musicians were either solitary or with a community of peers – with the absence of an expert. Almost immediately, this poses a potential challenge for teachers when implementing

the informal approach, as the teacher as an expert is present in the classroom environment. Nevertheless, in Green's model, the role of the teacher 'throughout the project was to establish ground rules for behaviour, set the task going at the start of each stage, then stand back and observe what pupils were doing' (Green, 2008: 24). This involved a complete reworking of the teacher's role into a more passive facilitator, rather than the didactic expert of well-structured traditional formal lessons. Cain and Cursley (2017: 139) termed this as a 'more relaxed approach to teaching music'. Initial teacher reactions to this role in Green's study reflected perceived conflicts with official approaches, for example, failure to deliver the National Curriculum (NC) – resulting in a fear of implementation. Green (2008: 2) believed that these conflicts thrown up by the approach were 'more apparent than real'. Despite these fears, Green's findings showed that all seventeen of the ILMF teachers agreed that the approach had changed their teaching practice for the better. However, these struggles are still being played out – both in the music education literature (for example Gower, 2012 and Sexton, 2012), and as witnessed during my own experiences – those relating to professionalism and control, educational discourse, curricular expectation and pedagogy.

This challenge raises questions about knowledge, and what type of knowledge the teacher should have and share. Bernstein spoke of sacred (theoretical, conceptual) and profane (mundane, every day) knowledge (Wheelahan, 2012). Young (2004) also spoke of powerful knowledge within his theory of social realism, which could be legitimised and privileged over other types of knowledge, in order to potentially improve practice. It is understood that Young's powerful knowledge was akin to Bernstein's concept of sacred knowledge, which teachers could actually be discouraged from displaying whilst implementing ILMF due to the idea of a teacher providing facilitation rather than expert knowledge to their students. Thus, it would be interesting to explore whether any teachers who purposefully avoided projecting their identity as an authority figure with powerful, sacred knowledge, would be met with consequences within the school setting.

Progression

Another cause of concern raised by teachers was that of progression, which Green (2008: 52) regarded as 'how well pupils were able to play in time with each other and with their chosen recording' on this occasion. Teachers noted that students' skills often deteriorated before they improved, which understandably caused anxiety as student progression is regarded as teacher responsibility within the school environment (Department for Education (DfE), 2014). However, Green (2008: 54) concluded that "getting worse before you get better' might be a natural or normal part of progression' (for example Schöllhorn, Hegen, and Davids, 2012), and that teacher interference to help might actually be detrimental to learning. Teacher intervention can mask

student independent improvement that may have occurred naturally, and it can also reduce students' levels of motivation leading to a drop in attainment, for example task simplification (Houssart, 2002). Furthermore, the concept of 'desirable difficulties' (Bjork, 1994) – where difficulties experienced can be desirable due to potential long-term improvement – might support Green's advocacy of allowing students to get worse (whilst experiencing the difficulties), before they get better (leading to long-term, desirable progression).

Questions continued to arise concerning student progress through Green's approach, particularly in consideration of the lack of written work advocated in potential misalignment with wider school ecologies, as also raised by Gower (2012) and Sexton (2012). This can be attributed to the conflict between two competing paradigms of progress – a formal, linear and hierarchical one, and an informal, deviating and varied one (Lill, 2016). External pressures often expect linear progress, whereas informal learning often results in diverse progress (ibid). Hallam, Creech and McQueen (2016a) found that non music staff and SLTs within schools did not agree that MF implementation had improved student academic progression across the school, neither had it improved student concentration, organisation and attitudes to learning. Hallam, Creech and McQueen (ibid) attributed a limitation to student progress that could be made through MF implementation to the dominance of popular music within the approach – perhaps due to their expectation of student progress according to the NC (DfE, 2014). However, it was found that within Australian schools, MF did have a 'profound impact on students' engagement, social learning and development of musical knowledge and skills', implying that student progression was achieved (Jeanneret, McLennan and Balenger, 2011: 25). Ofsted (2006: 2) also found that students had made good progress through MF implementation, but warned that 'on occasion, [students] did not know what they had achieved or what to do to improve their work further. The focus of learning was sometimes unclear and lacked sufficient challenge'. Thus, formal, explicit elements were lacking.

Friendship groups

In the later stages of the model, it was observed in Green's (2008) study that student grouping had become more related to best-fit and musical ability, rather than friendship alone. It could be suggested that students became more concerned with progress, outcome, and attainment. It is therefore questionable whether the friendship group aspect of the model is sustainable in the long-term, and whether it could result in exclusion for some students, rather than inclusion. This indeed occurred in a subsequent study of the Wales pilot, where students did voice concern about the inclusion of musically-weaker friends (Evans, Beauchamp and John, 2014). On the other hand, this could simply correspond with the pattern that was noted about students gaining access

to inter-sonic properties, beyond delineations. Just as the sound took priority over meaning, the sound (and means of best achieving the closest possible match) took priority over friendship.

Another pitfall of group work and cooperative learning which Green (2008) highlighted was the 'free-rider' effect, where 'some group members do all or most of the work (and learning) while others go along for the ride' (Slavin, 1995: 19). However, Green (2008: 134) claimed that 'a higher proportion of students than usual were motivated and involved in their work' according to teacher perception. In other words, the approach was including more students than previous approaches that had been implemented beforehand.

Benefits

Authority and motivation

In Green's study, students appeared to find the authority of a music recording less threatening than the directive of a teacher. Green found this ironic due to the absolute inflexibility of a recording. However, as Green (2008: 55) explained, 'learning this way is more like sketching the broad contours of a picture holistically than painstakingly tracing the details one at a time'. Furthermore, perhaps Green's (ibid: 58) notion of 'differentiation by outcome' was a positive relinquishment of authority resulting in increased student motivation. This concept can be understood as allowing students to determine their own level of challenge and subsequent outcome, depending upon their ability – as opposed to the teacher deciding upon differentiated tasks, resources and outcomes for each student.

Green explained the reasoning behind the high level of student enjoyment that she found to be present during the implementation of her model by drawing upon Csikszentmihalyi's concept of flow (1991, 1997). Students self-matched themselves with a task of suitable skill demand, which maintained their level of enjoyment throughout participation. Immediate feedback was available from the musical recording, making explicit the match or mis-match of student copying which they sought to achieve, fuelling further student motivation to succeed. Green also referred to notation as a barrier to achieving Csikszentmihalyi's concept of flow (ibid), as notation can be perceived as an interruption of the immediacy that a person is otherwise able to experience through aural music learning. This increased distance between the individual and the music, imposed by notation, can make learning more disjointed and hesitant. Therefore, flow, feel and play could become difficult to obtain, reducing learner motivation.

Musicianship

The students in Green's research expressed that they felt more like 'proper' musicians than amateur learners (Green, 2008: 62). This is important, as if students do not feel confident in their ability to achieve in music, self-efficacy beliefs directly impact upon a person's ability to achieve a particular outcome (Bandura, 1977). Thus, by students being able to differentiate the level of challenge and outcome themselves through an ILMF approach – without the close presence and pressure of a teacher – it is likely that students could feel more confident in their own ability to achieve, therefore believing in their self-efficacy. For Green (2008: 64), 'as a society, we are too reticent about identifying people, including children and amateurs, as 'musicians', which perhaps knocks student confidence and self-esteem at an early age, as it places the 'musician' as an out-of-reach concept, attainable for the minority, rather than for all. Smith (2014) also called for teachers to promote an understanding of musicianship to reach beyond performance skill, for example conducting. Hargreaves and Marshall (2003: 272) suggested that 'thinking of oneself as a musician can be an important step on the road to becoming one'.

There is also a mis-match of values between the broad range of instruments students voice their intention to experience, versus the level of specialisation encouraged at an early age within education (Green, 2008). Green's element of instrumental choice within her model could afford student values to become enacted within the classroom to a greater extent than may have occurred without the element of choice. Yet although enhanced student confidence and self-esteem was found to be a positive outcome of implementing MF (Ofsted, 2006 and Hallam et al., 2008), Hallam, Creech and McQueen (2018: 226) found that many students 'had failed to develop an identify as a musician', which they saw as being a 'crucial factor in maintaining engagement with music throughout the lifespan', which was part of the wider aims of MF. Yet O'Neill and Besspflug (2012) found that students experiencing MF in Canada had begun to listen and think like musicians, perhaps laying the foundations for later student belief in regarding themselves as musicians.

Reduced inclusion of music theory

According to Green (2002), in the informal realm, it was not common for students to use words to communicate about music, let alone make use of formal musical vocabulary. This could have been either due to a lack of student knowledge of the vocabulary, or simply due to a preference to avoid doing so. Furthermore, students often perceived teachers' talk as a 'waste of time' (Green, 2008: 104). Here again is another example that Green used to voice what would appear to be the unnatural characteristics of formal music learning, although it could have just been the

case that the teachers did not make the value of their talk clear to students in the first place. As Green (ibid: 69) went on to explain, 'some of the reasons for pupils' difficulty with musical vocabulary relate to the invisibility of music' – they were unable to connect a name to an invisible entity due to its intangible nature. It appears unreasonable not to be willing to make a reasonable adjustment for this, as we would do with other diverse learner needs and difficulties across education.

However, the absence of linguistic features as being advanced and superior is not a shared view across the field, for example, Swanwick's (1979) model of music activities consisted of literature studies. Nevertheless, Green (2008: 91) pointed out, 'we are too concerned with speed and the narrow assessment of progress focusing too much on only those areas that we are susceptible to measurement', with our climate of accountability in education perhaps subsuming more learner-centred aims. Fautley (for example, 2010) has also detailed the problematic relationship between music and assessment. Thus, it could be questioned whether a lesson that leads to surface learning susceptible to measurement is more valuable than a haphazard lesson which leads to deep learning which cannot be easily measured.

Conclusion

This chapter provided more in-depth discussion of ILMF, facilitating further insight to the theory in practice. Key features of the approach have been laid out, and several tensions and benefits that occurred during the pilot phase of ILMF implementation, as identified by Green (2008), have been brought to attention. It is possible that these tensions and benefits could either have potentially contributed to the subsequent success or weakness of ILMF in schools.

Chapter 3 - Informal learning in secondary music education

Chapter introduction

The purpose of this chapter is to conduct an in-depth exploration of Professor Lucy Green's model of ILMF in a wider context.

This chapter has been divided into four sections:

1. Green's (2008) model will be framed in light of 'the conceptual meaning of informal learning'. The purpose of this section will be to establish a meaning of the term which underpins Green's theory, and to begin to consider the alignment of ILMF and the informal learning concept within an educational setting.
2. Green (2008) sought to solve some of the perceived problems within music education – including formal education. This problem will be explained in greater detail within this section, providing justification for the stance that Green (2002) adopted when conducting her underpinning research into informal learning.
3. The bigger picture of music education will then be discussed to map Green's model within the child-centred progressive movement of music education. The overall policy context will also be described, providing insight to the current potential misalignment of informal learning within the bigger picture.
4. As Green's (2002, 2008) research into informal learning has been well-debated in the music education literature, some key points raised will be discussed in this final section.

1. The conceptual meaning of informal learning

It is deemed important to gain a greater understanding of the meaning behind the terms that Green coined for her approach: 'learning' and the 'informal'. Learning is a wide, general term, whereas the informal is often perceived as an opposite to the formal.

Learning

For Smith (2008, n.p.), 'learning is a process that is happening all the time; education involves intention and commitment'. Although learning can happen outside of the educational environment, it can still be regarded as a process and outcome that sits within it, which is the area of interest in terms of this research project. However, there is no clear agreement on what type of process and outcome constitutes learning (Smith, 2018). Learning can also be understood as

occurring on either of two levels; deep or surface learning (Marton and Säljö, 1984). An example of surface learning includes the memorisation of facts, whereas an example of deep learning would include an in-depth understanding of the concepts that lie beneath a particular piece of knowledge. However, Rogers (1983: 18) encouraged us to question whether surface learning should actually be considered as such at all, as learning can be understood as less to do with the memorisation of facts, and more to do with discovery, learner autonomy, and an intrinsic motivation to learn.

The casting aside of surface learning in favour of deep learning that Rogers advocated shared sentiment with Freire's (2007) banking model of education. For Freire (ibid: 71), the teacher-student relationship 'involves a narrating Subject (the teacher) and patient, listening objects (the students)'. Within this relationship, according to Freire (ibid):

...the teacher talks about reality as if it were motionless, static, compartmentalised, and predictable [...] His task is to "fill" the students with the contents of his narration – contents which are detached from reality, disconnected from the totality that engendered them and could give them significance.

Freire's banking model implies that this type of teacher-directed learning is an outcome, and takes place as a result of passive information transfer action. Freire's banking model strikes close resemblance to Smith's (2012: n.p.) definition of schooling: 'trying to drill learning into people according to some plan often drawn up by other'. The implication here is that school is not a non-hierarchical, respectful process, and neither is the banking of knowledge that Freire describes. Freire (2007) proposed that education should be situated within lived-in experience that related to the learner, akin to Rogers's (1983) belief.

The informal

The concept of the informal is problematic as a variety of definitions exist. Jeffs and Smith (2011: n.p.) drew upon the experiential element when producing a definition of informal education: 'informal education is the wise, respectful and spontaneous process of cultivating learning. It works through conversation, and the exploration and enlargement of experience' occurring at any time, anywhere. This definition strikes resemblance to Rogers's (1983) definition of meaningful learning presented earlier, suggesting some compatibility between the concepts of learning, the informal, and education. Similarly, for Folkestad (2006: 141), the informal learning situation is 'not sequenced beforehand' and occurs during 'self-chosen and voluntary activity', which seemingly corresponds to Green's (2008) 'haphazard' principle within her informal learning model. However, the spontaneous aspects of informal learning appear to contrast with a more structured, formal

educational approach. However, the Organisation for Economic Co-operation and Development (OECD, n.d., n.p.) stated that informal learning is ‘never organised, has no set objective in terms of learning outcomes and is never intentional from the learner’s standpoint’ – it is ‘learning by experience’ – which contrasts to presumed student expectation of schooling – that most learning will be intentional in their lessons.

In addition to the aforementioned definitions of informal learning, the concept is often understood in terms of that which it is not – as an opposite to formal education. However, according to the OECD (n.d., n.p.), ‘learning that occurs outside the formal learning system is not well understood, made visible or, probably as a consequence, appropriately valued’. This has implication for any approach claiming to be informal – that it may not be well understood and visible (and therefore not easily susceptible to assessment) and could be lacking in value. Nevertheless, the informal is also regarded as a separate concept which is not to be confused with the non-formal. To clarify upon this understanding, the ‘formal’ and ‘non-formal’ have been defined below.

The formal

The banking model of education that Freire proposed, along with Smith’s (2012) definition of schooling, as mentioned earlier, portrayed a formal notion of education, albeit from a particular ideological perspective. Formal education has been defined as ‘a prescribed learning framework; an organised learning event or package; the presence of a designated teacher or trainer; the award of a qualification or credit; the external specification of outcomes’ (Eraut, 2000: 114). According to the OECD (n.d., n.p.), formal learning is ‘always organised and structured, and has learning objectives’ and is ‘always intentional’ from the learner’s standpoint – to ‘gain knowledge, skills and/or competences’. Likewise, Coombs and Ahmed (1974: 8) described formal education as ‘the highly institutionalised, chronologically graded and hierarchically structured ‘education system’, spanning lower primary school and the upper reaches of the university’ but did acknowledge that there was ‘considerable overlap and interaction’ between the formal, non-formal and informal. For Folkestad (2006: 141), in the context of music education, formal learning occurs when thought is focused on how to play music when a person is present who ‘takes on the task of organising and leading the learning activity’. This is in contrast to the actual playing of the music presumably when no teacher-figure is present to organise or lead the task in an educational manner, more akin to Green’s (2008) facilitator teacher role.

Although Green's model has been based heavily upon the concept of informal learning and labelled accordingly, the MF approach does advocate non-formal teaching (D'Amore, 2009), which could be perceived as a way of comprehending the facilitator role of the teacher when implementing the informal learning approach. After all, the informal learning experience is primarily aimed at the students, whereas the teacher facilitation of this learning could be termed as non-formal. Non-formal fits in somewhere in between the formal and the informal. This term became popular in the 1970s, and is ideally led from the bottom up, stemming from the learners' interests and ideally from their own planning, potentially leading to learner empowerment (Fordham, 1993). Coombs and Ahmed (1974: 8) defined the non-formal educational concept as 'any organised, systematic, educational activity carried on outside the framework of the formal system to provide selected types of learning to particular subgroups in the population, adults as well as children'. However, if the non-formal should occur outside of a formal system, such as a school, then it is implied that the informal is even less likely to fit within such an environment.

Fordham (1993) conveyed that although the non-formal is flexible, it should not be confused with informal pedagogies. The reasoning behind this view is that the defining boundary between the two can be seen as purpose and whether learning is incidental or intentional. However, it is believed that although the students who experience informal learning may not be aware of the intention of the learning and it might indeed be incidental at times, the teacher would have some intention regarding the type of learning that should take place, for example instrumental and listening skills. According to the United Nations Educational, Scientific and Cultural Organisation (2011: 11) 'the defining characteristic of non-formal education is that it is an addition, alternative and/or a complement to formal education within the process of the lifelong learning of individuals'. This definition corresponds to Green's notion of ILMF complementing but not replacing all formal elements in schools – it was not designed to be a stand-alone replacement approach. Therefore, it can be considered whether Green's approach shares more characteristics with a non-formal approach than an informal one, but termed it as such in order to emphasise the difference between her approach and formal pedagogy which was already occurring in schools.

How the formal, non-formal and informal relate to each other in music education

To put these definitions of the informal, non-formal and formal into context within the field of music education, formal contexts could include didactic teaching within school music classrooms, non-formal contexts could include participation in a band at a local Music Hub, whereas informal contexts could include solitary musicing in the home environment. Folkestad (2006: 135) disputed

the dichotomies of the formal and the informal and regarded them as ‘two poles on a continuum’ that are both present in most learning situations, which teachers flip between. It was proposed that there are four determining aspects that lie within a formal and informal learning continuum: the situation, learning style, ownership and intention (ibid). Folkestad (ibid: 143) also questioned the normative judgement ‘where informal is equal to good, true or authentic, while formal is equal to artificial, boring and bad’. Cain (2013) demonstrated through the means of a case study that formal teachers might be highly effective practitioners, and matters of formal and informal pedagogies relate to personal teacher background, wider school ecology, and choice. Cain (ibid: 13) also specified that a ‘language of opposites is too simplistic to capture the differences’ between formal and informal pedagogies. In agreement with Folkestad (2006), Cain and Chapman (2014: 111) expressed concern that ‘bipolar thinking is both inadequate and dysfunctional’ in relation to these dichotomies, as there is much more to a practice than categorisation. Such terminology can only be useful when opening dialogue within the context of disciplinary understanding (ibid).

Green (2009: 131) herself expressed that students should have access to both informal and formal realms in order to provide them with the ‘best possible music education’. Mans (2009: 89) provided an analogy of musical worlds being ‘like a river flowing over a rocky bed [...] made up of a swirl and flow of constantly changing practices layered over stable and slow-to-change customs and values in specific contexts’. As alluded to by Karlsen (2010), Mans (2009) also suggested that there were important elements for further exploration within these layers of changing teacher practices and approach. As a part of this research project, it is hoped that some of these layers of practice might be explored in relation to the implementation of ILMF by the teacher participants. Following on from Mans’s (2009) analogy, perhaps a balance is important to enable students and teachers to navigate the stream of music and indeed education. As Clements (2008: 9) suggested, a ‘combination of student and teacher ‘know how’’ is perhaps the best possible aid to navigate the stream of musical worlds, echoing the notion of balance that can be gained from drawing upon both informal and formal learning. The implication here is that important aspects of education which are deemed valuable by some can be lost through pure adoption of an informal learning approach.

Informal learning alignment

To what extent Green’s informal learning pedagogy actually aligns with informal learning in the true sense has been profoundly debated in the music education literature. Rodriguez (2009: 43) believed that informal learning ‘represents a dramatic departure from the purposes and processes of formal music education’, for example the learning of traditional notation in a heavily

teacher-directed manner with the purpose of passing examinations. However, Green (2009) declared that there are no clear boundaries between the formal and informal, and that it is too simple to approach the topic in this way. As Green (2010: 90) explained, 'the term 'informal' has a multitude of meanings, and can easily be misinterpreted, especially by those who would wish to cast doubt on the validity of informal approaches within education'. It can be interpreted that Green viewed such misinterpretations as a deliberate, convenient tool used to critique her work on a surface level. However, Green (ibid: 91) clarified between two types of informality – the informality of her pedagogy, and the meaning of informality that has been used to critique her work:

Informality arising from a pedagogy that is vague, direction-less and devoid of any teacher-input is of course not the same thing as informality arising from a pedagogy that is thoughtfully derived from, and carefully structured upon the real-world learning practices of musicians in the informal realm.

Informal learning according to Green is the infusion of informal elements into education, and an infusion of educational elements into informal learning. Concurring, Rodriguez (2009) commented that 'the more familiar I become with informal learning, the more I see formal qualities in it'. Rodriguez (ibid: 38) went on to discuss this point further:

...because informal learning is not algorithmic does not mean that it is not structured. While use of the term "formal" implies that the learning contains hierarchically-structured organised levels of mastery, and is overseen by more experienced participants, these two features may be present in informal learning as well.

This again suggests that there is no clear divide between the concepts of the formal and informal. Väkevä (2009: 15) also identified several moments in Green's pedagogy where the informal approach swayed more towards the formal side of the continuum, for example stages two and four, yet acknowledged the pedagogical intentions that were aimed at educational goals – a 'reverse fading strategy'. The idea behind this strategy being that once students had been motivated via informal methods, they would be more susceptible to engaging with more formal methods of learning. Therefore, the poles of the informal and formal appear complementary rather than oppositional. The formal disruption of the 'student-centred [informal] learning process was thus reframed as a natural development of the students' inner urge to learn more and to utilise their learning with the help of more formally established aiding structures and concepts', according to Väkevä (2009: 16). It was this factor which perhaps inspired Georgii-Hemming and Westvall (2010: 31) to see informal pedagogy as being 'a way ahead' for music education', but only when supported and supplemented by formal learning. However, the formal skills and experiences brought into the classroom by students from traditional music backgrounds

arguably reduce the informality of the learning environment as they remain integral part of the being that cannot be removed during informal learning activities (Rodriguez, 2012).

In addition to the nature of the research context, another striking element of Green's approach that did not reflect informal learning in the fullest sense was that the learning cannot take place anywhere at any time (Mans, 2009 and Jeffs and Smith, 2011). The time and place of both Green's (2008) research study and also continued teacher implementation can be seen as predetermined because of the social structures and norms within the school environment to a certain extent. Secondary school music lessons have a set time and location according to the school timetable in which the 'informal' learning must take place, where musical rules and conventions are also in place (Mans, 2009). Thus, it is clear that the informal learning is indeed taking place within the formal setting of the school which has formal policies, assessment procedures, staff hierarchies and so on. To go one step further, Allsup and Olson (2012: 16) stated that 'anything we do in schools represents "formal" instruction'. However, this is not necessarily always a disadvantage for learning – Folkestad (2005) deemed a (formal) instructional framework for learning essential, so long as it was not too limiting and restrictive. This can be reflected in Green's approach as the teachers were tasked with framing the activities by instructing students at the beginning of each phase, as previously discussed. This is in contrast to Coombs and Ahmed's (1974) definition of informal learning being unintentional at times, as teachers set aims to guide the activity, of which to be achieved. Although it is possible for learning to be informal, Folkestad (2006) reminded us that teaching is always teaching, and therefore always formal. However, this statement can be challenged. As is the case with the informal-formal learning continuum, the same principles can be applied to an informal-formal teaching continuum – it is unlikely that all teaching would lie within the same formal position on this continuum.

The supposed limitations of Green's approach included an overly prescriptive nature at times on how the research may be applied in music classrooms, as a one-size-fits-all model was not possible (Greher, 2008 and Clements, 2012). This again resonates with the accused formality of Green's pedagogy. Clements (2008: 8) warned that the approach was 'bordering on becoming a 'the right way and the wrong way' curricular model, which was simply replacing traditional methods with a new one - from one 'soap box' to another', which was more to do with values than labelling (ibid). If Green's approach is taken at face value, Greher (2008) predicted that we could be in danger of implementing a narrow curriculum which fails to support students in widening their musical listening skilling and understanding. It was perhaps for this reason, amongst other possible reasons, that Green (2008) did not advocate for her approach to replace

other formal methods, but to complement and run alongside them, deeming such arguments as further misinterpretations of her work.

2. The problem of school music

Some of the 'problems' of school music are those which ILMF sought to solve (Green, 2008). Ross (1995) argued that the main problem was that music cannot be taught, yet teachers had failed to recognise this point. Furthermore, Ross highlighted that the problem was specific to in-school music – that students' enjoyment thrived in relation to out-of-school music. Ross (ibid) presented a comedic picture in a caricature style which included a martinet music teacher, growler student singers, exceptional gifted students and public relations exercises for the school. Ross pointed out that students were bored, equipment was elaborate and expensive, and teachers were stuck in poor habits. Students experiencing boredom in school music lessons was a problem that Mills (2005) also acknowledged. This absence of enjoyment was also found in Harland et al.'s (2000: 568) study, who also found that music was the most problematic art form at GCSE level due to low KS4 uptake, and that student 'relevance, skill development, creativity and expressive dimensions were often absent' – attributes that one might expect to be present in music lessons. In response to Ross (1995), Gammon (1996: 102) rejected the caricatures presented as an 'alienating weapon' of resignation. Although Gammon did agree that there were some problems with school music, the quality was variable and all school music departments should not be judged on these generalised problems raised.

Building upon Ross's (1995) aforementioned viewpoint, Lamont et al. (2003) again raised the disconnect between in and out-of-school music, especially in secondary schools. Hargreaves and Marshall (2003) referred to distinctions between home and school music, plus a third environment where musical learning took place without the presence of parents or teachers, where no formal activity was involved. The variation in context could determine the level of authenticity, autonomy and control young people have over activity and genre. In this context, authenticity refers to having qualities of 'real life', autonomy refers to having independence (for example, students having independence from teachers), and control refers to power and choice (for example, students being able to determine a course of action). Hargreaves and Marshall (ibid: 266) suggested it may be the case that 'school music is associated with 'serious' genres typified by 'classical' music, and music out-of-school with pop and rock'. This could lead to a feeling of strong cultural dissonance between in and out-of-school music (Gammon, 1996). A huge proportion of students listen to music out of school for enjoyment, yet the paradox is that this level of

enjoyment and participation is not reflected in the school music classroom and the problem with school music remains.

This is not a new problem, and has been recognised for decades, for example the Newsom Report (Newsom, 1963). Within this report, it was acknowledged that ‘the contrasts are striking’ between matters of enjoyment, participation and genre (ibid: 140). Both Gammon (1996) and Green (2002) acknowledged that the alignment of the school subject with student expectations of contemporary out-of-school music is variable. This point stems back to policy which has determined the school curricula and set criteria for knowledge acquisition in the first place, as discussed in more detail in a later section. If policy is misaligned with out-of-school music, it could be questioned whether the task of bridging the gap between out-of-school music and school music is possible. Also, the wide influence of the music industry and immediate availability of professionally produced recordings have made expectations and standards unrealistic for the amateur musician to achieve within the school setting. Despite Green’s (2008) efforts and Wright’s (2011) prediction, Hallam, Creech and McQueen (2018) found that in spite of adoption of ILMF in schools, a disconnect was still witnessed between in- and out-of-school music. This could also be due to two differing types of knowledge proposed by Bernstein – the sacred and profane (Wheelahan, 2012), as mentioned in the previous chapter. Sacred knowledge was an expectation of the school setting, whereas profane knowledge relates to out-of-school musical interests and activities. Thus, a tension presents itself between the two spheres of musicing, relating to the type of knowledge exercised in each. However, due to the presentation of ILMF as being a pedagogy as opposed to a curriculum, resolution might be possible through this approach.

A dichotomy of either being ‘musical’ or ‘non-musical’ has permeated through the school music system, leading to widespread opinion that students are either born with a musical gift or they are not (Welch and McPherson, 2012). This can be regarded as an erroneous misconception due to a belief that music is an innate part of humanity – something which is natural (Mills, 2005; Green, 2008 and Welch and McPherson, 2012). Green (2008) witnessed many students throughout her study that had come out of school believing themselves to be unmusical due to socially constructed concepts of being musical that did not align with the self-perceptions of some students. Green (ibid) made the point that the musicality of students should not be dismissed or viewed as deficient just because they do not respond positively to elitist genres as society may expect. Furthermore, Mills (2005: 115) suggested that ‘everyone has musical potential’ which cannot be measured through behaviour alone – it is implicit, and can only be made explicit in a supportive environment. Mills (ibid) proposed that teachers should be able to assist students in overcoming difficulties that might have otherwise been perceived as them just being ‘unmusical’.

Students can therefore show their musicality after having been provided with the tools and problem-solving support – through a process of learning (ibid) – of which might be possible through an ILMF approach.

Another problem that Green (2002) sought to combat through her research is that in today's society 'the overall proportion of people actively involved in music-making today is tiny' (ibid: 2). One of the factors that Green (ibid: 5) held partly responsible for the diminishing involvement in music-making was formal education, so far as commenting that 'those societies and communities with the most highly developed formal music education systems often appeared to contain the least active music-making populations'. It was this perceived correlation that Green attempted to address by exploring the informal realm, in the belief that this would contribute towards increased societal engagement with music-making in the long-term. It was logical that the best place to start this quest would be the school environment due to the presence of both music lessons and large numbers of young society members. The key premise of Green's solution was based upon the assumption that those people who practice and learn music through informal means are excluded by the formal, out-dated education system. Barrett and Webster (2014: 1) agreed that 'much of how we formally teach [...] music has remained stuck in age-old theories and practices that do not serve us well'.

For Green (2002: 125), school music education is an 'entitlement and therefore affects or should affect, the entire population'. Therefore, surely we should be seeking to provide an education for all. This is further justification for drawing upon elements of natural informal learning practices, rather than disciplined classical training for the minority which is positioned within the formal realm. Such proportions of the majority / minority are reflected in the low numbers of students electing to study music at GCSE (for example Gill, 2012, 2013 and 2014), and also the continued decrease in numbers of students opting to study music at A-Level and on classical music-based University courses. Thus, it is clear that the 'problem' of school music is multifaceted in nature and there is often little empirical evidence for claims and explanations of contributing factors (Lamont and Maton, 2010). Thus, a difficult challenge lay ahead for ILMF.

3. The bigger picture

An introduction to the bigger picture of music education will be provided in this section, in order to place ILMF on the music education map. It is possible to trace through some aspects where some of the problems of school music might have originated, and how ILMF could be seen as an innovative potential problem-solver.

Problems of musical specialisation in modern society

Music is a fundamental element of all human societies (Elliott, 2012) and Green (2002: 22) expressed that 'almost everyone in any social context is musically encultured'. Therefore, music should be regarded as accessible and relevant to all, although this is often not the case for music education due to in-school music sometimes alienating and excluding some students, as mentioned in the above section (Green, 2008 and Wright, 2008). In order to strive towards an inclusive, democratic music education system, an awareness of societal complexities and influencing historical and contemporary factors must be explored.

Elliott (2012) traced the separation of art music from music more generally back to the Enlightenment movement, when music was conceptualised as aesthetic, fine art. This segregation of the arts from society was blamed on capitalism (Dewey, 1934, cited in Woodford, 2012). The elevation of Western Art music to an elitist status and the promotion of art music as an especially worthwhile object of study has continued to remain an inherent value of the dominant ideology, resulting in a culture where many students are alienated from school music as it implies a high-status knowledge which is often distant from their own cultures (Spruce and Matthews, 2012). Bourdieu (1984, cited in Wright, 2008) regarded culture as a social product which can be modified and reproduced by dominant social groups to preserve their own interests. These patterns of dispositions were reinforced by norms of behaviour and schema, which Bourdieu termed 'habitus'. Bourdieu (1977, cited in Sullivan, 2002) also discussed the notion of cultural capital derived from familiarity with high-status knowledge (classical Western music in the context of this field) favoured by the dominant habitus. The education system assumes that all students possess this cultural capital, immediately disadvantaging the many students who do not have a similar background (Sullivan, 2002). This is due to 'high cultures' often being prized by the education system, as discussed in a later policy section.

To challenge this elitist, traditional, formal habitus, a more child-centred, creative approach permeated the music education field in the 1960s and 1970s (Cain, 1985 and Green, 2008).

According to Finney (2011: 6), this child-centred progressive movement consisted of:

'...a particular kind of relationship between teacher, pupil and what is being learnt, for it involves fundamentally the negotiation of beliefs and values [...] music teachers will be listening to those they teach, to see each child as being unique. The teacher will be able to respond to each child and enter into a conversation that discerns and nurtures the musicality and humanity of each.'

Thus, it is understood that the child-centred movement can be seen as an ethos. The movement was based upon the relationships between those involved within the classroom, with a focus upon the individuality of each student, whilst involving the values and beliefs of both the teacher and student – suggesting that a mixing pot of ideas came to life within the music classroom. Cain (1985: 5) regarded this movement as involving less teacher supervision, more student responsibility, and involved three main teacher tasks:

- a) 'To give his pupils stimuli which might excite their creative imaginations;
- b) To allocate spaces and instruments, and
- c) To oversee a sort of concert of the resultant group compositions and improvisations.'

Due to these principles involving a break from formal tradition, Cain (1985) recalled the resistance that some teachers faced from Head Teachers and colleagues for wanting to implement this approach and change in role. However, Finney (2011: 163) had regarded this child-centred era in music as being a 'golden age' due to the democratic ideas underpinning the movement. As a part of the child-centred movement, the work of Paynter and Aston (1970) was influential, which emphasised the importance of experiencing music through a process of creativity – with a particular focus upon composition. According to Philpott and Kubilius (2015: 432), 'more open and less hierarchical relationships between learners and teachers' was present, and students were seen as the 'creators of musical knowledge'. Throughout Paynter's (1982) work on the School Council Project, an increased focus on group work occurred, along with a focus upon originality and personal expression through music – as opposed to there being any strict rules. These ideas were based upon the notion that all students had some musicality and the potential to express themselves through music. Paynter (ibid) emphasised use of Modernism music, presumably due to his background as a composer at the time. Cain and Cursley (2017: 137) regarded Paynter's approach as being 'revolutionary' – perhaps in the sense that it had largely broken away from traditional, formal values.

However, Green (2008: 3) concluded that although curriculum content had progressed, pedagogy had remained 'relatively unaffected' since the 1960s onwards. This was despite efforts to close the gap between 'high' and 'low' musical cultures, and between 'Western' and 'non-Western' musics', affecting adjustment in curriculum content (ibid). It therefore appeared a pragmatic step to focus interest upon pedagogy, if the widening of content has not had the desired effect within the field. For Green (ibid), people had turned away from music education because they 'simply do not respond to the kind of instruction it offers' in music lessons - the ultimate problem that ILMF had been designed to solve. Green (ibid: 21) conveyed that 'our society has for decades or even

centuries, alienated us from [informal learning practices] by removing them from the realm of everyday life, as well as from that of formal music education, so that we are now in a position of having to teach them back to ourselves!'. From Green's perspective, formal music teaching can be perceived as proceeding at a pace which moved too far ahead, whereas informal learning can be perceived as a more organic way of doing things, potentially excluding fewer students along the way.

Overall, ILMF could be seen as progressing on from the child-centred movement due to the increased level of power, control and personalisation afforded to students: MF 'supports a student-centred approach focused on engagement, participation and personal autonomy' (Jeanneret and Wilson, 2016: 309). Finney (2011: 136) disagreed: '[MF] was a radical attempt not to revive the child-centred tradition but to replace it with an authentic source of meaning making and genuine fulfilment'. Furthermore, Green (2008: 10) stated that the learning practices adopted in ILMF 'were based, not on a theory of child-centeredness or discovery-learning, but on an empirical investigation and analysis of the real-life, informal practices of popular musicians as they operate outside the educational environment'. On the other hand, Isbell (2018) proposed that the MF model was not new, but the way in which it attempted to connect ILMF to formal practice in practical, tangible ways was the innovative aspect. Thus, ILMF can be seen as either an innovation, or development of the child-centred movement. Yet Green (2008) pointed out that the 'child-centred' movement was not child-centred in the sense that music lessons did not begin with music that was relevant or chosen by the students, increasing the gap between in- and out-of-school music. Also, although group music-making involves highly ethical characteristics, for example concern to act rightly, appropriately and responsibly, many of the instructional practices present in schools are more concerned with conformity and not creative independent thought (Bowman, 2012), suggesting misalignment between this movement and the formal school ecology.

The popular music movement of the 1980s had attempted to include music of relevance and interest to students. This movement consisted of the advocacy for popular music to be included on the music curriculum. However, 'popular' music which was used on the curriculum was often outdated, which Green (2008: 12) regarded as 'classic popular music', and the music was often approached in the same traditional way as classical music would have been. According to Swanwick (1999: 38), 'in order to make itself respectable and to become appropriately institutionalised, popular music has to be modified, abstracted and analysed to fit into classrooms, timetables and the aims of music education'. Thus, it was deemed necessary to 'classicise' popular music in order to align with the formal nature of school ecologies and that

which could be deemed as high-status knowledge. Perhaps relating to this point, music which appeared on the curriculum during the popular music movement was heavily attached to associated ideological values of educators, and still remained distanced from students' own interests and experiences through both the choice of music and traditional formal approach – as evident through Swanwick's (ibid) viewpoint.

In the 1980s, world music also had a presence in school music lessons, with the pedagogy of teachers being influenced by the values of Swanwick (Philpott and Kubilius, 2015). The focus on making music continued, but with a blend of teacher instruction and facilitation. Swanwick's work later went on to inform the first NC (1992) – strengthening these values. According to Finney (2011: 8), the establishment of the NC represented 'a call to order leading to a centralisation of policy making and the onset of bureaucratic management and the surveillance of music in school'. This suggests that control and a lack of trust were explicitly present within the field.

Our capitalist society directs our conformity with politics, the music industry, school systems and many other constraints which are often entirely led by adults (Smith, 2005 and Guiton, 2017). Green (2008) argued that giving students a greater sense of autonomy and 'critical musicality' in school music lessons was one way of breaking down the reproductive effects of previous hierarchical approaches. Furthermore, individual teacher agency was also suggested as a means towards democracy and autonomy in music education (Philpott and Wright, 2012). The opportunity for this practitioner input lies in Bernstein's (1996, cited in Philpott and Wright, 2012) 'discursive gaps' which can be exploited for change. For example, the movement of discourse between prescribed curriculums and practitioners leaves a gap open to interpretation for values to operate. Third party organisations, such as MF, try to establish a place in this gap in an attempt to influence teacher practice and have an impact upon change. If truly democratic change is to occur in music education, three rights must be granted to students: enhancement, inclusion and participation (Bernstein, 1996, cited in Philpott and Wright, 2012). In alignment with this, one of the MF aims was to affect individual and social change (MF n.d.b). Student voice has also been an increasing prominent concept of importance in education since the turn of the last century, contributing towards a more democratic movement in education (Flutter and Rudduck, 2004 and Rudduck and McIntyre, 2007). Thus, if we intend to create individual and social change for students in particular within this context, it appears only logical that we ask the students themselves for their viewpoints.

Another consideration which must be made when trying to place ILMF within the bigger picture of music education is that of values and the purpose of music education. Within the literature, there

are many benefits listed for studying music (for example, Hallam, 2010), yet those within the field are unable to agree on what music education should include, and what is the purpose of music education (for example, Finney, 2011; Fautley and Murphy, 2016; Pitts, 2016 and Fautley, 2017). One debate within the field involves the purpose of music education being either the transmission of knowledge versus the development of skills (for example, Fautley and Murphy, 2016) – a question of values which has been enacted through policy, as described in the next section. ILMF can be seen as aligning more towards the skills side of the continuum, as opposed to the knowledge side due to the practical experience element more strongly advocated. However, it can be argued that skills are indeed a type of knowledge (Fautley and Murphy, 2013). Another prospect is that the purpose of music education should involve the transmission of historic culture (Fautley, 2017), which again can be seen as a gap in the ILMF approach due to the lack of traditional music education inclusion. Thus, ILMF appeals to some ideologies but not others. Alternatively, Fautley (2016) recalled that many teachers viewed KS3 music lessons as preparation for GCSE music, despite only a minority of students (7%) going on to actually take GCSE music. However, if we see ILMF as being a development of the child-centred movement, music education of value becomes more closely related to the person at the centre of these debates as opposed to examinations. Furthermore, GCSE components are often atomised into discreet areas, for example composition, performance and listening (for example, Edexcel, 2016), whereas ILMF presented a more holistic education (for example Green's (2008) fifth principle), representing misalignment between ILMF and GCSE music.

In further contrast to the serious, formal requirements of GCSE examinations, ILMF can be considered as consisting of some elements of play. For Bruner (1983: 60-61), play involved five components: a 'reduction in the seriousness of the consequences of errors and of setbacks'; 'a very loose linkage between means and ends' often with a change in goal to suit new means or vice versa; the following of a scenario which is 'very rarely random or by chance'; a 'projection of interior life onto the world' as opposed to an internalisation of the external; and 'play gives pleasure'. By engaging in a form of play, which a musical activity could have been experienced as by students through the implementation of Green's (2008) approach in accordance with Bruner's (1983) components, a reduction of pressure to succeed occurred, allowing students to explore in a more creative manner without fear of failure.

Wright (2018: 2) acknowledged that for the last 50 years, an understanding has existed that 'being human is being musical'. If music is a fundamental part of being human, then sustained lifelong engagement with music appears essential, which was a part of the original MF vision (MF, n.d.b). Therefore, the purpose of music education might be to provide 'sustained, forward-looking

musical opportunities [to connect] formative music-making with future possibilities (Pitts, 2016: 7). This would certainly appear to sway towards considering the majority of students as opposed to the minority who pursue GCSE music. Yet the minority of students who do wish to pursue GCSE music could be seen as perpetuating an elitist music education. Pitts (ibid) believed that being aware of routes into engagement with music throughout a person's lifetime is key to being able to participate in them. She expressed the notion that ILMF was a pedagogy which was more able to promote this, as Green's (2002) research was based upon self-taught popular musicians engaging with music throughout their lives. Thus, students experiencing this approach were potentially being equipped with skills and encouragement to enable them to participate in lifelong music-making. Although Pitt's (2016) view is not universally accepted, Fautley (2017: 1) believes that considering such issues of purpose and value in music education is increasingly important in the present climate 'of fiscal and social retrenchment', as music education requires funding and investment. Without a clear aim and purpose, the sustainability of music education in schools becomes more difficult to justify to school's SLTs and policy makers.

Policy context

Music education is not immune from policy, as teachers in state schools have a professional duty to deliver knowledge and skills deemed necessary by the dominant political influence. This is likely to have an effect upon the susceptibility of teachers to engage with external initiatives, including MF, depending upon organisations' alignment or misalignment with professional requirements. However, it could be viewed that music as a school subject has slightly more freedom in terms of curriculum content and pedagogical approach when compared to other non-arts subjects. This could be due to the breadth of styles and genres available, practical nature, creative aspects, often physical positioning on the outskirts of the school, and the relatively limited number of music lessons in comparison with other subjects. This perceived increased freedom could be a reason to explain why external initiatives are often popular and successful in the subject area.

In 1999, the Labour government presented their version of the NC that aimed to 'provide opportunities for all students to learn and to achieve' and to 'promote pupils' spiritual, moral, social and cultural development' (Department for Education and Skills, 1999: 12). Through this curriculum, a philosophy of social benefit was apparent which appeared to encourage diversity, aligning well with the ethos of informal learning. During the Labour party's authority, Green's (2002) informal learning approach was successfully piloted as part of MF. A Music Manifesto (DfE, 2004) was also launched, emphasising the importance of relationships between popular music and in-school-music. A new NC was then introduced in 2007. The curriculum aims were changed to include focus on enjoyment, confidence and responsibility, with a maintained vision of a

positive contribution to society (Qualifications and Curriculum Authority, 2007). It was during this time when MF was successfully taking hold in schools, again suitably aligning with policy.

Policy gradually switched back towards formal learning in 2010 with the appointment of a Conservative and Liberal Democrat coalition government. It was during this period that Darren Henley was invited by the government to conduct a review of music education across the sector. Henley (2011) identified that there was much duplication of thought and effort. Henley made 36 recommendations of how the sector should move forward, many of which were embodied in a National Plan for Music Education (DfE, 2011a). Funding streams were restructured, and the establishment of Music Hubs occurred at the expense of local Music Services. Shirley (2017) raised three concerns about the National Plan: that it perpetuated elitist and divisive culture in music; a market solution was posed to solve the problems of school music through the formation of Music Hubs; and that the evidence base for the plan was not research-informed. These are not signs of a democratic music education. In 2015, the appointment of a Conservative government resulted in further values which misaligned with ILMF. It is often accepted that child-centred education and informal learning is generally supported by left-of-centre parties, whereas traditional education is the preserve of the right. However, it is acknowledged this is a generalised statement formed by capturing some but not all of societal perceptions.

The current NC aims include emphasis upon ‘essential knowledge’, ‘the best that has been thought and said’ and an ‘appreciation of human creation and achievement’ (DfE, 2013: 5). It is prescribed that students should listen to the music from ‘great composers and musicians’ and ‘use staff and other relevant notations appropriately and accurately’ at KS3 (DfE, 2013: 101-102). The message exuded from this is that ‘Western classical music is at the top of the hierarchy’ once again. As Finney (2011: 134) pointed out:

[MF] challenged a vast array of orthodoxies, music educational schemes and ideologies. It was a far distance from stipulating definitions of ‘musical understanding’ and speaking of traditions, genres and styles, and had no immediate interest in the kind of progression set out in the National Curriculum.

Thus, increased ILMF misalignment with policy was clear. However, there is currently no evidence to suggest how and to what extent this NC is being implemented in schools, and what long-term effect this may have on ILMF. Yet in 2015, music as a subject was excluded from the English Baccalaureate⁴ (EBacc) examination system, amongst other cultural subjects. This goes against

⁴ English Baccalaureate, a group of subjects seen as being of key importance to students’ future career and study routes. Music is not one of the key subjects listed.
<https://www.gov.uk/government/publications/english-baccalaureate-ebacc/english-baccalaureate-ebacc>

Henley's (2011) recommendation. It could be argued that the exclusion of music has further devalued the subject, disregarding it as an 'academic' programme of study. This could have resulted in reduced value judgements of the subject made by SLTs and students in schools, consequently reducing student motivation and SLTs' support for school music. SLTs' support for MF was deemed as a significant factor for successful MF implementation (Ofsted, 2006 and Green, 2008). Hallam, Creech and McQueen (2016a: 133) found positive findings to encourage SLT support – non music staff and SLTs reported that MF had 'had a positive impact on student motivation, well-being, self-esteem and confidence and had encouraged students to work together'. Thus, it has the potential to nurture transferable skills in students. In consideration of Ball, Maguire and Braun's (2012: 121) concept of translation, it is likely that teacher's understanding of ILMF has been impacted by previous and current policy: 'policies become represented and translated in and through different sets of artefacts experiences material resources and in-service activities'. Thus, MF and ILMF have been understood in comparison to surrounding policy.

Gibb (2019: n.p.), Schools Minister, recently reinforced further misalignment between ILMF and current political mindset. He had expressed concern that 'children's music diet may be restricted to their own Spotify playlists', in conflict with the element of musical choice that Green's (2008) approach promotes. Gibb (2019: n.p.) also expressed concern that the 2012 NC reforms resulted in a 'light touch' music curriculum where too few students would benefit from 'a sufficiently rigorous approach'. The implication here would be that rigor equates to notation and traditional music education, not ILMF. The recent appointment of a group of experts, to generate a Model Music Curriculum appears to perpetuate this ethos. The key points announced so far include the pledge that the curriculum will ensure 'high quality lessons' for students, a 'sequenced and structured template', 'knowledge rich and diverse lessons' – all in order for students to experience an 'excellent music education' in preparation for a career in music (DfE, 2019: n.p.). Assisting the government in developing this model is the ABRSM (2019). This organisation is well known for its formal, traditional music ethos and role in assessing music – again, misaligning with the ethos of ILMF. A democratic voice was missing in the development of the model, and these issues are still being played out.

This presents a difficult landscape for music teachers to navigate, between policy and ILMF (Gower, 2012 and Sexton, 2012), and this situation is not unique to England. Crawford (2017) also found that MF did not meet requirement of the Victorian Curriculum, Australia, providing potential deterrent for teachers considering whether to implement the approach in Australia. However, Heckel (2016: 13) commented that within the Canadian setting, MF had the potential to

develop 'in unique ways across the country' due to the lack of unified Canadian perspective on education. Jeanneret and Wilson (2016: 312) proposed that a strength of MF is that it is a pedagogy rather than a curriculum, and can therefore be 'adaptable by teachers to suit their own circumstances, including the prevailing curriculum policies', providing hope for the sustainability of ILMF despite potential political misalignment.

4. Response in the literature to Green's theory of informal learning

Green's (2002, 2008) research evoked considerable response within the music education literature, which fuels the view that it was revolutionary in approach. The response in the literature to Green's model has been presented according to key themes that have arisen out of these academic debates.

Democracy and social justice

According to Beetham and Boyle (2009: 13), democracy entails the 'popular control [...] and equality of rights in the exercise of that control'. Moore (2019: 7) branded MF as a democratic pedagogy, with her reasoning being that 'students described how their engagement, interest and opportunity to participate had been increased' during a pilot study of MF implementation in two primary and two secondary schools in Ireland. Students had increased control to represent their interests and equality of access. In Green's pedagogy, the dominance of the teacher direction was reduced, and there was no superiority of genre for the students to choose – 'there is only personal preference' (Clements, 2008: 4). This implies a democracy in genre with no enforced hierarchy of genre from a teacher. However, this might not actually have been the case, with ILMF causing a new hierarchy to emerge consisting of genres more closely linked with informal learning being regarded as more valuable within this context - it was quickly found and widely accepted that students' personal preference was often a piece of popular music (Green, 2008).

Green's informal learning pedagogy is also often regarded as a critical pedagogy (Lines, 2009; Rodriguez, 2009 and Wright and Kanellopoulos, 2010). According to Rodriguez (2009: 38), this is because 'musical attainments are stimulated and mediated by the music itself' – thus, no human figure of authority directs this. Through such a critical pedagogy, students are encouraged to question and challenge concepts, values and meanings surrounding them, including the dominating beliefs and practices stemming from those in a position of power – including the teacher. Narita and Green (2015: 313) pointed out that teaching for social justice requires 'awareness of the various musical values, knowledge, and identities that both learners and teachers bring to a learning situation and that need to be (re)negotiated to allow parity of

participation', advocating a dialogical approach between teacher and student to facilitate such critical engagement. An implication of this is that good working, trusting relationships need to be developed between teachers and their students in order to facilitate and encourage this dialogue. Ofsted (2006) found that MF implementation did lead to new positive working relationships between teachers and students. The outcome of Narita and Green's research (2015) also suggested that a form of compromise is reached that strikes a balance between teacher and student values, knowledge and identity, which is likely to impact upon the balance reached within the classroom between informal and formal pedagogy and learning. This further reinforces the point that informal learning is only one aspect of a teacher's pedagogy and 'may be more appropriate for it not to become to only approach adopted' (Hallam, Creech and McQueen, 2016b: 16 and Crawford, 2017).

Marketisation

It could be questioned whether the 'methods and processes of informal learning [are] equal to the unique problems that popular music brings to the classroom' (Allsup, 2008: 5-6). By adopting the approach, it could be queried whether the field is actually defending against market exploitation, or whether educators are being naïve about this. Allsup (ibid: 6) questioned whether 'a curriculum based on the copying of CD recordings apart from adult interaction is educationally naïve, especially when faced off against the sophistication of the predatory capitalism'. Thus, teacher intervention might play essential safeguarding against marketisation – of which ILMF could be lacking. Finney and Philpott (2010: 11) warned that through MF dissemination of ILMF in the form of packaged professional development, a danger lay in the 'potential to commodify MF'. Thus, a misalignment occurs between ILMF ethos, and the process used to disseminate the project and gain impact from the approach.

Furthermore, Clements (2012: 8) recognised the profiteering nature of the popular music market which ironically operates in a very traditional manner. Woodford (2014: 38) warned that:

In this age of entertainment, instant communication, and the neoliberal manipulated man, it is more important than ever that music and other teachers encourage and help children to read and listen [...] with a critical eye and ear [...] since virtually all of the information about the world and history presented to the public is prepackaged and filtered through various corporate-owned and controlled media that are themselves vulnerable to manipulation by political think tanks, government, advertisers, and others wishing to shape public opinion and tastes or to divert the public's attention from controversial issues.

Woodford (ibid: 32) continued to suggest that school music was 'probably more vulnerable than most to the blurring of lines among education, vocational training, and entertainment'. MF could be seen as encouraging this, by advocating increased links between in- and out-of-school music, and by promoting the incorporation of popular music into the classroom. However, by viewing Green's informal learning pedagogy as a critical one, these claims can be counteracted. Students can be given the opportunity to critique and challenge the popular music they listen to by bringing it into an educational environment. Without affording students with this opportunity, they otherwise might comprehend the music they listen to out-of-school at face value alone, according to the message the industry aims to communicate – that which is believed to lead to increased sales and profit within the industry. Also, Webb (n.d.: 4) did find that MF was indeed 'compatible with a range of musics', providing hope of MF being able to escape its label of being a rock and pop project alone.

Ball (2012: 116) also spoke of education as being 'big business' and stated that areas of education can be subject to 'business practices and financial logics' (Ball, 2007: 84). MF is likely to be an organisation susceptible to such attributes due to its self-funded status. Furthermore, improvement can be sold within the field in order to make profit (ibid). ILMF might be regarded as a tool for school music lesson improvement, due to its positioning as a potential problem-solver. Yet there must be innovation and concepts of continuous change in a product that can be sold to schools in a competitive market (ibid). It can therefore be questioned whether ILMF is able to cite continuous change once initial implementation has taken place, or whether there is little room for further innovation and change within the approach.

Authenticity

Green's quest for authenticity through her informal learning model has also been challenged, as Väkevä (2012) suggested this might not be possible in the multifaceted culture of today due to the different concepts of what is authentic for different individuals. At most, Väkevä (2009) proposed that we can only comprehend different attitudes and approaches that represent various discourses, rather than something that is real and authentic. However, in order to understand the authenticity that Green strived to achieve through ILMF, it is vital that we comprehend what is meant by this term. For Green, authenticity is that which is real. Green (2009: 129) defined real music as something which exists 'beyond education' and regards the learning practice which is linked to the real music as the authentic aspect. This authenticity is based on student preferences and values, as Väkevä (2009: 9) explained; 'what really interests the student is 'real' for the student, and thus worth learning from her standpoint'. Therefore, it can be understood that the authentic elements of Green's model stem from student out-of-school musical preferences,

linking to the authentic practice associated with these preferences, which is then regarded by Green as natural, authentic practice for the learners. Green (2009) described natural practices as those which are contextually grounded, and those which occurred throughout human history without intervention. Despite Green's clarification of what is meant by 'natural', it is difficult to distinguish between what has actually occurred throughout history with or without intervention. Therefore, the meaning of the term can only be taken as an assertion which provided the context for the concept which Green drew upon to strengthen the reasoning behind her model. Nevertheless, it is often thought that authenticity is naturally linked with learning (Lave and Wenger, 1991 and Westerlund, 1999), therefore supporting the underlying concepts of Green's model.

Authenticity in Green's model served more than enabling students to engage in a natural practice. It was used as a device to develop student knowledge, encourage them to become more musically fluent, enable them to access remote theoretical concepts, and motivate students beyond real-music learning (Väkevä, 2009) – achieved by progression through the seven stages of ILMF. To substantiate this, Hallam, Creech and McQueen (2016b: 16) found that teachers' main rationale for adopting a MF approach was 'to make teaching more relevant to the needs of their students thus enhancing their motivation'. Thus, ILMF was a means to an end which the educator deems important and valuable, although it is not clear in the literature whether the students also deem these factors to be important and valuable. When viewing the model in this manner, it could be considered that issues of power and hierarchy are disguised, rather than equalised. Once students were motivated through inclusion of real music and authentic practices, this enjoyment was transferred from genre to genre, from expression to appreciation (Väkevä, 2009). For Väkevä (ibid: 24), it was the "feel" for realising future reality' which was authentic, leading to intrinsic motivation towards further engagement with inter-sonic properties. Thus, the authenticity becomes transformed from the informal to the more formal stages, reaching a 'new critical level' where students want to put their newly discovered and acquired musical skills into practice (ibid).

Väkevä (2009: 20) also argued that a hybrid style can be produced in schools as the authenticity of the music is changed: 'if the ontological status of music can be transformed relatively freely without losing its authenticity, the ideal that school music should be made more like 'real-world music' seems not to qualify as a necessary criterion for achieving authenticity in learning'. Thus, authenticity is not fixed, and authenticity of music and authenticity of learning are separate components – and authentic music is not exclusively required for authentic learning to take place. Also, it could be questioned whether a purpose of education is to achieve authenticity, or

whether we should be moving beyond seeking authenticity as a key aim within the field (ibid). This again is a matter of values, of what does and does not warrant a place in music education.

This utilisation of authenticity to perhaps bridge the informal with the formal, and the in- and out-of-school musical spheres raises questions regarding how practices and music can be categorised. Gatien (2009) suggested that Green's work proposed that a category of music was defined by its transitional mode, rather than by its musical elements and characteristics. Therefore, it could be considered whether the admission of popular music into the formal school environment, albeit via an informal learning approach, was actually the change in categorisation of this music from one tradition into another, linking back to Väkevä's (2009) idea of a hybrid style – the categorisation had changed as the mode of transmission had changed – it was out of its original context. This would imply that all music played in schools is automatically categorised as 'school music', which is not always the case, for example when a student plays music from their phone and listens to it via headphones in the corridor during their lunch break. The understanding here is that 'school music' is that which is played permissively during music lesson time, and not all music played in school.

It has been suggested that a careful balance of content should also be considered, questioning how much of individual musical preferences should be brought into school music lessons (Georgii-Hemming and Westvall, 2010). Due to the close connection between musical preferences and the individual, it may not be such a desirable ideology to strive for in-school music to contain out-of-school music content, and may be more of an ethical consideration. As music has such a close link with individuality and integrity (Ericsson 2002 and Ståhlhammar, 2006, both cited in Georgii-Hemming and Westvall, 2010: 29), it could be deemed unethical to almost force students to share their music with their teachers in the school context. Mans (2009) also questioned whether it is important to include such encultured musical schemas into the school context, or whether they should be enjoyed outside of this environment. By including vernacular music into the school context, we could be found guilty of 'muddying the essence of the genre', and failing to protect the nature of popular music as something belonging to the community outside of the school (ibid: 83).

Motivation

Informal learning in music education is said to increase motivational levels in students (Green, 2002, 2008; Folkestad, 2006 and Feichas, 2010). This has been found to be the case particularly through a MF route (Ofsted, 2006; Hallam et al., 2008; Jeanneret, 2010; Jeanneret, McLennan, and Stevens-Ballenger, 2011; Hallam, Creech and McQueen, 2011, 2015, 2018; O'Neill and

Bespflug, 2012; Wright et al., 2012; Evans, Beauchamp and John, 2014, and Moore, 2019). Thus, the number of academics substantiating this claim is impressive. Maehr, Pintrich and Linnenbrink (2002) conveyed the meaning of motivation by discussing four main action patterns which are often the focus of motivational research: the initial choice to engage with an action; the intensity with which the engagement occurs; the persistence shown by individuals to continue with the action; and the actual quality of the engagement. Thus, it is implied that MF and ILMF are able to positively impact upon these four main action patterns. Hallam, Creech and McQueen (2018) found that students' main reasons behind their motivation towards MF lay in the independence and freedom within lessons that they were afforded, and by being able to work with friends and choose the music they were learning. According to Väkevä (2009), the level of motivation is dependent upon the authenticity of the task. To substantiate this point, Väkevä (2009: 10) drew upon Green's (2006: 114-115) statement that 'learning is taken to be more effective when it is motivated by desires and needs that are original and genuine to the learner'. Therefore, the process is not as simple as extracting and depositing the concept of informal learning from out-of-school to the in-school environment – careful consideration must be made about the learning needs and desires of individual learners, of which vast variation exists.

The self-determination theory provides a model that highlights the key role of students' inner motivational resources in facilitating engagement and explains the role of extrinsic motivation when some aspects of music learning is not intrinsically interesting (Ryan and Deci, 2000). It was proposed that extrinsic motivation lies along a continuum, depending on whether the behaviour is non-self-determined or self-determined and how it is internalised and integrated by a person. Renwick and Reeve (2012: 145) explained that 'it is through internalised extrinsic motivation that a child or adolescent engages and persists in activities that are socially valued but personally uninteresting'. On the other hand, intrinsic motivation will be undermined by conditions that reduce or frustrate people's experience of autonomy and competence (ibid). Thus, the aspect of student autonomy and teacher as facilitator rather than instructor are important concepts of ILMF in order to promote student intrinsic motivation.

Humanistic psychological theory has also emphasised the importance of an individual's freedom to choose their own course of action and behaviour (Maslow, 1987). This factor could lie beneath some of the motivational claims of Green's (2008) model, emphasising the importance of student autonomy when adopting the approach - Renwick and Reeve (2012) believed that a sense of autonomy and competence should be developed and supported in order for students to gain the capacity to motivate themselves and engage in music. Hallam, Creech and McQueen (2015) found that teachers did perceive that their students had an increased ability to learn independently,

suggesting that student autonomy was a successful outcome of MF – a concept discussed in more detail later in this chapter.

Even though an informal approach to school music can be seen as a way of increasing student motivation, this has not proved to be the overwhelming case in Sweden, with contradictory research underlying this caution (Georgii-Hemming and Westvall, 2010). In Sweden, students have been said to enjoy school music group practical activities, yet also believed that it was out-dated and lacked the inclusion of a variety of genres, which is presumably attributed to the tendency of students to learn popular music songs via the element of genre choice afforded to them through informal learning (Skolverket, 2004). This suggests that students might appreciate stronger teacher guidance on this aspect. Georgii-Hemming and Westvall (2010) concluded that an informal learning approach in schools does not necessarily result in an increased level of student motivation, nor does it necessarily result in inclusion and whole-class participation. Furthermore, it was reported by Skolverket (2004: 36) that ‘a deterioration in pupils’ knowledge of music’ had occurred since the playing of music had become a focus within the school system – particularly for boys. However, the suitability of the assessment means that were used to generate such conclusions are unknown. Although Green (2008) partly attributed low student motivation towards school music to formal methods, Väkevä (2012: 33) argued that ‘learning music can be internally motivated even in situations when its “content” alienates the students’, questioning the need for student choice of familiar music even at the start of the project. Therefore, what lies beneath Green’s (2008) claims of increased motivation when students are engaging with informal learning remains lacking in understanding within the field.

The role of the teacher

Allsup and Olson (2012) and Rodriguez (2012) brought another potential issue to light, as they were left wondering how teachers should be trained and professionally developed in Green’s approach due to the little guidance offered in the text on what constitutes teacher quality. This again perhaps echoes the problems that have arisen in the Swedish system of music education where an informal approach has been a dominant characteristic for longer than it has been present in England. In Sweden, it has been reported that the role of the teacher often lacks validity and is unclear (Georgii-Hemming and Westvall, 2010). As Gower (2012) and Allsup (2008: 4) concurred, from an outsider’s perspective, it can appear that the teacher is ‘doing very little’. Allsup (2008: 1) even went as far as saying that there was a ‘disappearance of the teacher’, with Greher (2008) on the other hand noting the disappearance of students from the teaching model – the students were not there to be ‘taught’. When there is no exemplar of ‘best practice’ conveyed, Rodriguez (2009) suggested that teacher frustration occurs. This could be one of the

factors which has contributed towards the perceived more prescriptive nature of MF teacher guidance provided in their resource pack (D'Amore, 2009). However, the role of the teacher can also be exhausting and stressful in reality (Hallam, Creech and McQueen, 2015, 2016b, 2018), suggesting that smaller classes or increased teaching support might be beneficial to teachers implementing the approach, resulting in financial implication. Yet on the other hand, Hallam, Creech and McQueen (2016b: 1) did find benefits for teachers who had adopted an MF approach: 'most teachers reported that MF had helped them to become a more effective teacher, more confident in teaching music and had increased their enjoyment'. This was akin to Jeanneret (2010) and Jeanneret, McLennan and Stevens-Ballenger's (2011) findings, who also reported an increase in teachers' confidence, self-perceived effectiveness and range of musical skills after MF implementation in Australia, similar to Moore's (2019) findings from a pilot conducted in Ireland. These seem appealing and motivating benefits for a teacher to engage and continue to engage with MF.

However, Clements (2012) and Allsup and Olson (2012) agreed that the teacher as an expert was not fully utilised in Green's approach as much as they should have been, which limited learning potential within the classroom. Although Rodriguez (2012: 120) believed that teachers must now 'become experts in helping students make things happen for themselves' – perhaps if teachers fully developed their skills in assisting students to do so, their expertise in different areas would be utilised to facilitate learning potential. This task is not to be underestimated, as being able to navigate, understand and connect with student's musical preferences, values, and cultural and social backgrounds demands a wide range of knowledge and experience (Georgii-Hemming and Westvall, 2010). Although Allsup (2008: 5) also noted that the 'topic of teacher expertise bumps up against the values of informal learning', by no means are the teachers relinquishing their expertise, neither as educators nor as musicians (Green, 2008). The situation is likely to be much more complex than this, although little empirical evidence provides in-depth understanding. Moore (2019: 10) provided an example of a primary school generalist teacher learning alongside their students – representing a 'shared 'journey' for both teacher and students. However, to what extent this could occur in a secondary school can be questioned, considering the increased level of expertise they would be expected to have in comparison to a primary school generalist teacher.

Downey (2009) pointed out that a challenge for teachers using an informal learning approach involved becoming up-skilled and developing knowledge of a wider number of musical genres, particularly in consideration of cultural lag where popular music changes at a fast pace (Jones, 2008). According to Mans (2009: 83), this was not a 'dumbing down' of the teacher's role, nor of music education, due to 'Green's insightful description of the complexity of this kind of learning',

for example the various cultural systems involved. Clements (2008) confirmed that with the input of practitioners, a music project can be enhanced – strengthening the message that Green's (2008) informal learning model should be adapted by teachers and not taken as a fixed formula. Therefore, the skilful role of the teacher also includes being able to mediate and adapt the approach into the wider school ecology, which is likely to have formal characteristics. Thus, in implementing ILMF, it is likely that teachers will develop their own individual approaches to informality, as was the case for the teacher implementing informal learning in Costes-Onishi's study (2016). In negotiating their approach, teachers have access to a MF support network, mainly online but also through face-to-face training sessions. Jeanneret and Wilson (2016) regarded this community of practice as being a significant factor of MF success.

Student autonomy

The evolution of teacher role from a formal, instructive position to that of a facilitator, naturally increased the level of student autonomy within the classroom. Similarly to the principle of the formal / informal continuum previously discussed, another continuum that consists of teacher control and student autonomy on extreme poles is also a perceived feature prevalent in the implementation of Green's model. This is a continuum of power, where the teacher is relinquishing some elements of choice to the students. However, due to the formal school environment, teacher control is likely to be implicit and ever-present in the school context due to the nature of education and the hierarchies that sit within, regardless of how far teacher control is overtly relinquished along the continuum. Although students are given greater elements of choice, (for example which song they will copy, which instruments they will play, and who they will work with), students are still subject to classroom rules and overall tasks set by the teacher. There is increased student autonomy in comparison to a stereotypical formal didactic music lesson, yet for understandable reasons relating to context and teacher professional responsibilities, the student autonomy has boundaries and confines.

Georgii-Hemming and Westvall (2010: 31) believed that 'if responsibility for music education content and activities is left completely to students we risk failing students' music and the meaning that music can have for people'. Sexton (2012) concurred with this opinion, and expressed concern that despite ILMF implementation, she had a duty to expose students to new and challenging musical experiences, that they would not experience without her direction. Nevertheless, Rodriguez (2009) suggested that students ought to be prepared for this increased autonomy and resulting responsibility that falls within the informal approach. Yet how educators should go about this preparation remains unclear. Again, drawing a parallel between the informal / formal continuum and the continuum of student and teacher power, finding a place of balance

and co-existence might be an idealistic goal to aim for (Greher, 2008). The task of striking this balance is likely to be one of delicacy. According to Cain (1985: 17), 'if [teachers] give too much help [students] are likely to lose their involvement in their work; if too little, then they may drift, losing sight of their aims'. Thus, the stakes are high in order to nurture student participation and learning.

Student inclusion

Inclusion appears to be an important attribute of Green's (2008) work, along with increased participation in musical activity. For Green (ibid: 117), her model of learning was by 'default accessible to a wide range of learners', as they could decide upon their own pace and level of difficulty for their learning, through the self-governing nature of informal practices. In particular, Green looked at student inclusion in terms of ability and those who were deemed disaffected in music. Wright et al. (2012: 17) agreed that MF had the potential to 'extend and be more inclusive of what we do [as music educators] and who we teach'. Although an informal learning approach can be seen as a strategy to increase inclusion in school music lessons, the experiences that have been afforded in Swedish music education suggests approaching this assumption with caution (Georgii-Hemming and Westvall, 2010). As an outcome of embracing an informal learning approach in Sweden, the increased interest in personal and social development of students had resulted in a limited repertoire of genres, lesson content, and teaching methods. Such limitations ended up excluding individuals, rather than including them, as initially intended. Furthermore, Dunbar-Hall (2009) believed that a multiculturalist teaching approach requires teacher understanding of the culture in question – perhaps a difficult, if not impossible requirement for a teacher with students from several different cultural backgrounds in each class. If the teacher fails to have this comprehensive multicultural understanding, it could be considered whether their teaching, or indeed facilitation of Green's model, becomes less inclusive.

An informal learning environment, where popular music is welcomed, can result in increased cultural capital for a higher proportion of students, as it is likely that most students will already have an in-depth understanding and knowledge of popular music in comparison to other genres (Mans, 2009). Students' previous musical enculturation and distracted listening experiences of popular music enables them to more easily access purposive listening activities. This renders the learning process as being more accessible, although a balance is still required here, so that the minority of students who have indeed been encultured into a classical music environment, for example, are not disadvantaged or excluded by this tipping of the scales. Furthermore, the skills of traditional classical instrumentalists in Green's research did not appear as valued as much during the initial stages of the informal learning model as those belonging to the learners who

played instruments belonging to rock or pop bands. Georgii-Hemming and Westvall (2010) viewed this as a problematic notion of value. Rodriguez (2009) also described the struggle that classically trained musicians can encounter when transferring to a more informal music educational approach.

In Bergman's (2009, cited in Georgii-Hemming and Westvall, 2010) ethnographic study of Swedish youths in system where informal learning was encouraged, it was noted that individual student characteristics also impacted upon the inclusivity of instrumental opportunity:

...dominant students controlled content and design, and they also had the courage to try out different instruments. Quiet students, on the other hand, remained quiet, and those who did not have experience of playing an instrument did not dare to try either.

In light of this, it can be argued that 'democratic' classrooms need order and structure to prevent dominant students from taking control. As well as issues stemming from personal characteristics, Bergman (2009, cited in Georgii-Hemming and Westvall, 2010) also noted problems that stemmed from gender. It was found that boys who did not play drums, electric guitar or bass guitar lost their motivation for school music lessons, and even began to truant during their final year of music lessons. Equally concerning, girls tended to exhibit self-doubt and lack confidence during their informal learning music lessons, despite exhibiting self-belief and confidence in other school lessons. Again, these findings could have serious implications for the future of Green's model in English schools. However, overall, Hallam, Creech and McQueen (2015) noted that teachers had perceived an increase in student confidence whilst experiencing MF, and Moore (2019) had similarly reported confidence displayed by a majority of students in music lessons.

Adding to some of these concerns is the concept of student progression. Although Green (2008) found that students had made musical progress whilst participating in ILMF, Ofsted (2011) conveyed that musical achievement was weakest in KS3, implying that progress must be seen as a priority for schools implementing the approach. Through the elements of student choice present in ILMF, it might be difficult to ensure linear progression, as haphazard and informal learning do not conform to such formal methods of tracing progression. However, Hallam, Creech and McQueen (2015, 2017) found that teachers within their study who implemented an MF approach did report musical progression and increased take up at KS4. Yet they did note that some schools had changed their qualification route due to MF better aligning with alternative qualifications than GCSE, for example BTEC or Rockschoool Limited (RSL). Thus, they concluded that the inclusion of students with different musical skills might be placed in jeopardy, as schools often only had the capacity to select one qualification route over the other. However, this factor also raised the issue

that MF had been unable to progress in genre away from popular music (McQueen and Hallam, 2010), in accordance with Green's (2008) later stages of her approach. Thus, ILMF was seen and implemented as a rock and pop pedagogy.

Conclusion

In summary, Green applied a pragmatic approach to developing her theory of informal learning as a proposed solution to some of the problems of music education as she perceived them. As formal education was conceived as one of the main problems of the current system, she sought to introduce an opposite approach into the system – that of informal learning – in the hope that increased access to music education and society in the longer term would occur. As authenticity and motivation are seen as factors linked to learning, Green appeared to capitalise upon these elements within her model through the use of popular music content and practice.

However, this radical approach can be seen as a risk both in terms of the perceived novelty of the model and apparent dissonances with formal educational aspects that cannot be eradicated (for example school ecology and policy). Tensions as well as benefits of the approach have emerged. These have largely been debated within the literature, although many questions remain largely unanswered. Thus, a greater understanding of how the approach is implemented, understood and experienced by teachers and students within the contemporary music classroom in relation to tensions, benefits and values is deemed of great use in terms of advancing our knowledge within this area. Therefore, the key themes discussed throughout this chapter will be used to frame subsequent enquiry into this realm.

Chapter 4 - Philosophical approach and research design

Overview of chapter

The purpose of the methodology chapter is to establish and justify the philosophical approach and research design adopted for this study. First, the research aim, RQs, central to the positioning, will be restated. An overview of the research design will be presented, as it is believed that knowledge of the design will assist the reader in understanding my philosophical positioning. The establishment of the research within the qualitative interpretative paradigm will be reasoned, and the ontological assumptions discussed. A perspective inspired by both constructivist and social constructionist epistemologies will be described, along with the believed relationship between the two perspectives. An important exploration of my positioning considering my background in music education will be debated, along with the advantages and disadvantages of being an insider or outsider researcher.

The two-phased research design will be discussed from hereon. The first phase of the research focused upon gathering data from key figures associated with the development of ILMF and MF through interviews, and the second phase was based in case study schools. The methods used within the case studies including interviews, observations and document sources will be discussed, followed by the description of an additional complexity which was added to this design by drawing upon elements of a co-research approach.

Research aim

As mentioned in the introductory chapter, the overarching aim of the research is to generate in-depth understanding of ILMF, and explore how it was understood by key figures associated with the MF branch of informal learning, and understood, implemented and experienced by secondary school teachers and their students. This relates to the perceived gap in the literature of in-depth knowledge about ILMF that this project aims to contribute towards filling.

Research questions

To fulfil the research aim, a three-pronged RQ was designed to direct and inform the collection of data in the two phases of the research design.

How is informal learning, as advocated by Musical Futures:

- a) Understood by secondary school music teachers, students, and key figures associated with the Musical Futures branch of informal learning?
- b) Implemented by secondary school music teachers and students associated with Musical Futures?
- c) Experienced by secondary school music teachers and students associated with Musical Futures?

It is acknowledged that there is mutual overlap between the three concepts of ‘understanding’, ‘implementation’ and ‘experience’, yet these terms were considered the most appropriate ones to describe what I wanted to explore in this research project. The RQs are underpinned by the philosophical approach detailed within this chapter.

Research design

In answer to the three-pronged RQ, the research design was separated out into two phases, which were bounded by the research settings and participants:

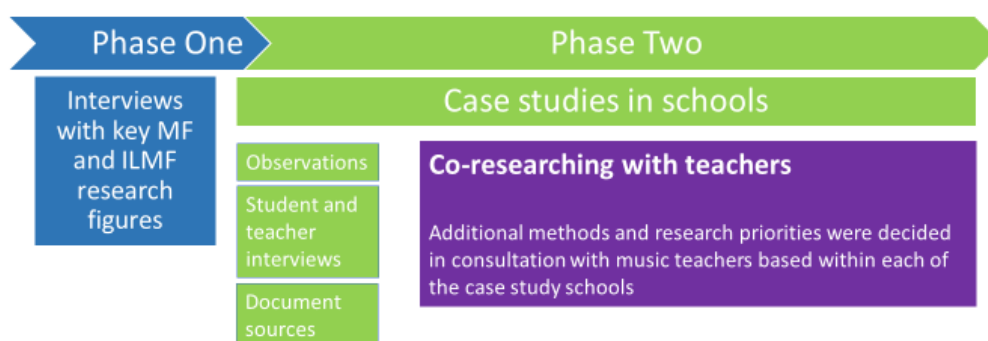


Figure 1: Two-phased research design

The first phase of data collection was designed to address part a) of the RQs, and the second phase of data collection was designed to address parts a), b) and c) of the RQs.⁵ The multiple elements present in the complex research design was thought to assist in understanding the philosophical approach taken.

⁵ In the original design, there were three phases. The purpose of the second phase was to conduct the case studies, and the purpose of the third phase was to interview teachers post-student data analysis, where initial analysis might have informed teacher questioning. However, due to logistical difficulties and teacher availability, these two phases were mainly combined as single school visits.

Philosophical approach

The importance of illuminating a researcher's philosophical positioning is well documented within the literature (see Burnard, 2006; Denscombe, 2010; Ma, 2016; Gibson, 2017 and Waring, 2017). By documenting the researcher's philosophical positioning, the foundations upon which the research is based can be revealed. Denscombe (2010: 117) conveys three reasons why this is important:

- because philosophical assumptions underpin the perspective of the researcher, shape the nature of the study, influence that which is considered worthwhile, and frame the kind of conclusions possible;
- because there are alternative philosophical assumptions of which to be aware;
- and that alternative philosophical assumptions can be of competing nature, so justifications are needed in order to defend the research from critique.

Prior to exploring these philosophical foundations, it was deemed important to establish the meanings of ontology and epistemology. For Crotty (1998: 10) ontology is 'the study of being. It is concerned with 'what is', with the nature of existence' which informs the theoretical perspective – that which exists according to the interpretative paradigm for this thesis. Crotty (ibid: 10 and 3), defines epistemology as 'what it means to know': 'the theory of knowledge embedded in the theoretical perspective and thereby in the methodology' – that of constructivism and social constructionism for this thesis. It is also acknowledged in the literature that 'ontological issues and epistemological issues tend to emerge together' as 'to talk of the construction of meaning is to talk of the construction of meaningful reality' (ibid: 10). Thus, at times, some blurring of the boundaries occur within the subsequent ontology and epistemology sections.

Ontological perspective: qualitative interpretative paradigm

To address issues raised in the literature review and seek answers to the RQs, the phenomenon of ILMF was investigated through the qualitative, interpretative paradigm. It was believed that this was the best approach to take as Stake (1995) characterises qualitative research as being holistic, empirical, interpretive and empathic - characteristics that aligned with the fundamental aims of this exploratory study and the philosophical assumptions made. Merriam's (2002) belief that qualitative research is partly to gain understanding and make sense of phenomena from participants' viewpoints was drawn upon, as this point aligned with the RQs of this study. Similarly, Merriam's (ibid: 4) additional point that 'qualitative researchers are interested in

understanding what those interpretations are at a particular point in time and a particular context' also fitted in with the RQs, which sought to understand perceptions from participants based in specific contexts.

Akin to the qualitative approach adopted, the roots of interpretivism also trace back to the aim of generating understanding and explaining reality (Crotty, 1998), again aligning with the RQs. Crotty (ibid: 67) defines the interpretative theoretical stance as looking 'for culturally derived and historically situated interpretations of the social life-world', which were believed to have determined the nature and existence of ILMF. The culture and historical background of music education and ILMF have been discussed in the first three chapters of this thesis, providing a basis for the perceptions of what actually exists of ILMF within this field. According to Pring (2015: 118), an interpretative approach assumes that 'we each inhabit subjective worlds of meaning through which we interpret the social world', which is made up of interpretations. It was those interpretations and perceptions of the participants that this research project sought to explore, which have also been subject to my own interpretations of the data gathered, due to my interactions with the data as a researcher, as discussed in the data analysis section of the next chapter. Denscombe (2010: 119) similarly defined the interpretative paradigm as regarding 'knowledge of the social world as something that relies on human capacities to literally 'make sense' of a reality which, of itself, has no inherent properties, no order no structure'. Thus, according to this radical interpretative view, the reality of ILMF existed only through interpretation and was 'constituted by the intentions and meanings of the 'social actors' [...] there is nothing to study objectively speaking' (Pring, 2015: 118). Correspondingly, Coe (2017: 6) stated that within this paradigm, 'social phenomena are always perceived in a particular way; they have no 'reality' independent of perception', meaning that objective existence of ILMF is illusory.

Although this interpretative subjective knowledge was sought in answer to the RQs of this thesis, it was believed that ILMF was not entirely illusory, and did indeed have some inherent properties, order and structure. In particular, Green's (2002, 2008) five principles of informal learning did indeed give ILMF some tangible, inherent properties, order and structure. Thus, ILMF was seen as an existing reality outside of the interpretative world of perceptions and interpretations, albeit a fuzzy one. This was informed by Young's (2004) theory of social realism, where certain types of knowledge which guide and offer structure can be legitimised and privileged over others, as not all knowledge is considered equally valid. Thus, all knowledge should not be judged as equal. By acknowledging the value of legitimised knowledge, such as Green's (2002, 2008) five principles as a determining feature of ILMF, conclusions can be made

and educational practice potentially improved (Young, 2004), which were also desired outcomes for this thesis, as well as gaining in-depth knowledge of participant perceptions.

Although Green (2002, 2008) formulated the five principles of ILMF and hypothesised that these principles could be implemented within a school context, the phenomenon of informal learning did indeed already exist prior to her research. The participants of her study were already learning music through what was deemed to be an informal practice. Thus, Green's (ibid) research could be viewed as one lens through which ILMF could be identified – a way of informing someone about what to look for. However, it was believed that people could be accorded differently about their understanding of ILMF according to factors such as expertise and experience, for example. Although multiple perceptions and interpretations of ILMF could exist, it was believed that it was still possible to get the fundamental ideas about ILMF wrong due to potential deviation from the core principles and fundamental ethos. This idea was developed from Eisner's (2002: 187) notion of connoisseurship: 'connoisseurs notice in the field of their expertise what others may miss seeing. They have cultivated their ability to know what they are looking at'. Thus, it was assumed that those based within the field of music education were more likely to have a discipline-informed perception and interpretation of ILMF, making their knowledge more valid and valuable for this research. Thus, the existence and reality of ILMF can be imagined on a continuum, with those believed to have connoisseurship knowledge of ILMF lying somewhere in the middle:

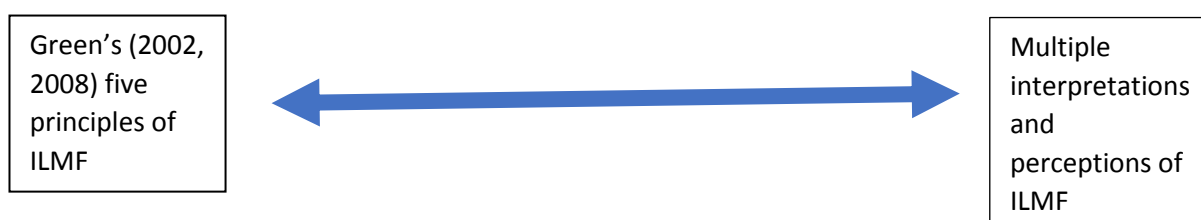


Figure 2: The reality and existence of ILMF imagined on a continuum

On the left of the continuum, a more objective view of ILMF has been positioned, whereas on the right of the continuum, a more flexible view of ILMF has been positioned. The anticipated variety in perception and interpretation of ILMF was due to the variety of influencing factors which were believed to have shaped the nature and reality of ILMF:

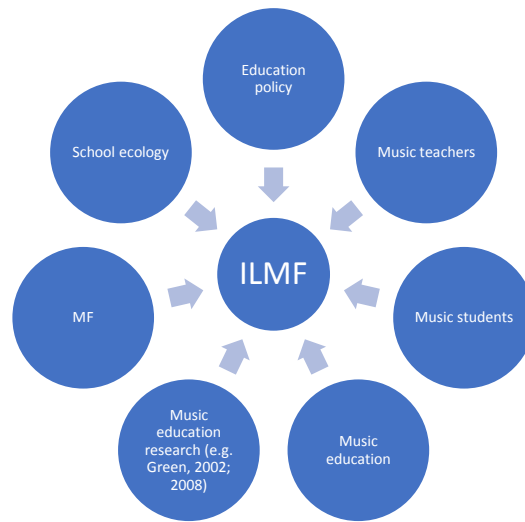


Figure 3: Influencing factors that determine the nature and existence of ILMF

The seven factors mentioned in the above figure were influenced by prominent themes identified in the literature relating to ILMF, as discussed in the previous chapters. The factors were seen as being the key influences of relevance to this study, which determined the nature and existence of ILMF perceptions and interpretations. These interpretations of ILMF were said to reflect the same constructs which people use to interpret their daily social life, leading to a common-sense method to bridge the gap between subjective meanings and concluding interpretations (May, 2011). Through the design of appropriate methodology, constructs of ‘ideal’ types of ILMF interpretation were expected to emerge (Crotty, 1998), which were structured in the form of cases for the second phase of this study. Waring (2017: 18) explains this as ‘not a matter of eliminating conflicting or previous interpretations, but to distil a more sophisticated and informed consensus construction’. Due to the selection of case schools that were affiliated with MF, these schools might have been considered as positive examples of ILMF implementation, therefore laying the foundations for the exploration of those which were assumed to be ideal types. A limitation of this theoretical positioning could include the misinterpretation of certain actions and perspectives (Denscombe, 2010 and Pring, 2015). This was addressed as far as possible using such techniques as member checking, colleague verification, a two-tiered analysis coding process, triangulation, and an adoption of some insider researcher characteristics in order to recognise subtle cultural nuances. Ultimately, the reader of the research will also make their own judgements about the success of all interpretations made.

According to the above discussion, the origin of knowledge in the interpretive field appears to stem from two branches: knowledge formed from the interpretation of individuals; and knowledge formed through social acts. Although agreed upon definitions of social constructionism and constructivism do not exist within the literature, Koro-Ljungberg et al. (2009) offer the following statements to capture the essence of each. Social constructionism: 'to describe [a] socially constructed view on the phenomenon'; and 'to describe socialisation, roles, dialogue, and transformation' (ibid: 689). Constructivism: 'to describe individuals' perspectives, experiences, and meaning-making processes'; and 'to describe individuals' values and beliefs' (ibid). It was the perceived bifurcation of the interpretative stance which led to a joint constructivist and social constructionism approach being adopted for this study, where elements of both theories were drawn upon. It was not expected for a fixed reality of ILMF to emerge, as the assumption that each participant would have experienced differing social interactions and individualised thoughts from each other would have led to their differing understandings, implementation and experiences of ILMF.

Social constructionism

Weinberg (2008: 14) defines social constructionists as researchers who seek to demonstrate 'how certain states of affairs that others have taken to be external and / or beyond the reach of social influence are actually products of specific sociohistorical and / or social interactional processes'. Some of these sociohistorical influences (for example, music in society and music education policy) have been previously discussed in the literature review. According to Crotty (1998: 64), as part of a social constructionist's view, 'what is said to be 'the way things are' is really just 'the sense we make of them'. This sense-making process stems from the people, both from those in the present social world around us, and also from those of a past social world (Burr, 2015). Crotty (1998: 79) developed on from this point, and spoke of knowledge inherited from the moment of birth:

In the first instance each of us is introduced directly to a whole world of meaning. The mélange of cultures and sub-cultures into which we are born provides us with meanings. These meanings we are taught and we learn in a complex and subtle process of enculturation. They establish a tight grip upon us and, by and large shape our thinking and behaviour throughout our lives.

This world of inherited meaning of which there appears to be no escape following a purely social constructionist view, would result in the impossibility of holding value-free forms of knowledge

(Crotty, 1998 and Frazer, 2018). Thus, values would impact upon participants' perceptions of ILMF in this research study, making it important to consider values throughout this research process, including those held about education, music, music education, schooling and so on. Burr (2015) stated that those who adhere to this positioning will agree with at least one of the following statements: a critical stance should be adopted for knowledge that is taken-for granted; that knowledge relates back to specific cultures and history; social process ensures the continuation of knowledge; and social action and knowledge are entwined. Therefore, taken-for-granted knowledge about ILMF has been critiqued throughout this thesis, new knowledge about ILMF has been related back to that discussed in the literature review, and the social action of participants and their perceptions of ILMF were not considered in pure isolation from each other.

For Burr (2015: 11) 'social constructionism regards as the proper focus of our enquiry the social practices engaged in by people, and their interactions with each other'. This could also include the reading of texts, including Green's (2002, 2008) work on ILMF and documents available on the MF website. As already touched upon, as well as engaging in practices and interactions, social constructionist beliefs include the generation of meaning from such acts (Merriam, 2002). The theoretical grounding of ILMF (Green, 2002) can be seen as having been developed through interactions with others within a social context: the interactions between the participant musicians and the society around them; the interactions between the participant musicians and fellow musicians, and so on. Subsequent knowledge of ILMF can also be seen as having been jointly constructed by individuals in a social way. The development, implementation of and participation in ILMF in schools can be seen as a practice engaged in within social contexts, and thus, understanding (and meaning) of the phenomenon can be viewed as having developed on from such social acts, subsequently impacting upon future implementation, and therefore understanding and experience of the approach.

Constructivism

Although both constructivist and social constructionist views agree that knowledge is constructed, the processes through which knowledge is constructed differs. Whilst social construction sits within a social domain, constructivism sits within a cognitive domain (Koro-Ljungberg et al., 2009). The focus is on the individual, as opposed to the social world within which the individual is situated. It is within the individual that meaning is made: 'constructivism describes the individual human subject engaging with objects in the world and making sense of them' (Crotty, 1998: 79). In the context of this research study, a constructivist lens explored individual participants engaging with ILMF, and making sense of the phenomenon as individuals. It was this individually

generated meaning, based upon unique individual experience, which was regarded as knowledge within this approach. Furthermore, this individually constructed knowledge was considered 'as valid and worthy of respect as any other' (ibid: 58), when relating to a subjective phenomenon such as ILMF. This potentially increased the level of power attributed to participants of this study, as each individual voice was considered to be as worthy and as important as the next.

The theoretical grounding of ILMF (Green, 2002) could also have been seen as having been developed through individual meaning-making, based upon experience: the individual experiences of the participants within the study; the individual meaning-making devised by the researcher based upon her own experiences with participants, and so on. Furthermore, the experience of ILMF in schools can be seen as contributing towards individual understanding (and meaning) of the phenomenon, which would impact upon implementation of ILMF, and also future understanding, implementation and experience of the approach. However, the definitive nature of knowledge which constructivists claim was the point of departure for this research project: 'knowledge is always knowledge that a person constructs' (Larochelle and Bednarz, 1998: 3). For the purpose of this research study, it was not believed that knowledge about ILMF was individually constructed through interpretation in isolation from the social world. It was believed that knowledge about ILMF was jointly constructed by both individual interpretation and social construction. However, it was not known whether individual interpretations or social constructions existed first, although it was believed that change could be accounted for in consideration of the reciprocal influence of both. These joint constructions of knowledge were believed to form the basis of different understanding, implementation and therefore experience of ILMF.

A joint approach

It was believed that a joint epistemological approach aligned well with the aims and RQs of this study, and it was of benefit to be able to explore knowledge stemming from both individual and social worlds. Although the approaches stemmed from different schools of thought, they were bridged together by considering the influence they might have upon each other in a reciprocal nature. This has been visualised by Garrett (2014) as follows:

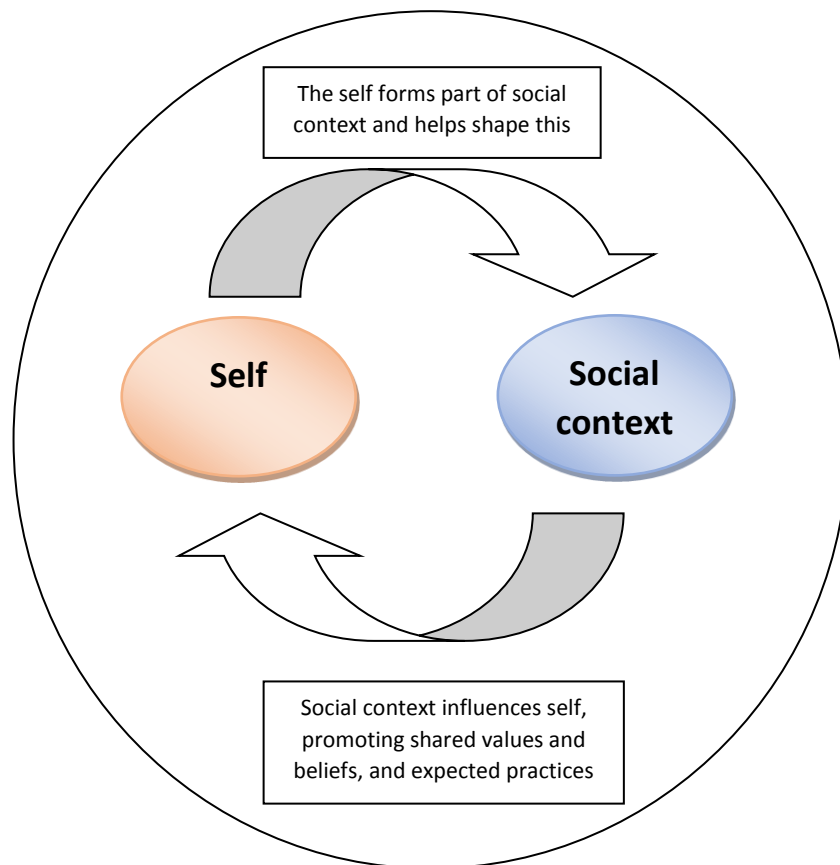


Figure 4: The reciprocal nature of self and social processes (Garrett, 2014)

The outer circle of the above diagram represents wider society, which encompasses the concepts of interest (for example, ILMF, MF and music education) and participants of this study, and the social context represents meso-level contexts (for example, the MF organisation and case study schools). According to Garrett (2014), recognition of the reciprocal nature of both forms of knowledge can facilitate in-depth knowledge generation as a research outcome. This was in alignment with the aims of this study, and the proposed original contribution to knowledge that this research sought to make. However, in adopting a combinational approach, Crotty (1998: 64) claims that two key questions must be answered: 'What does it mean for our research to be constructionist and constructivist? What implications does being constructionist/constructivist hold?'. In answer to the first question, it was seen as being advantageous for me to be able to make meaning which could draw upon both individual interpretation and socially constructed views in answer to each of the RQ prongs. For example, personal interpretations and experience of ILMF, whilst primarily being regarded as constructivist, could still be influenced by social factors. Similarly, the social factors relating to ILMF implementation which were contextually situated in the music classroom, were still being subjected to individual interpretation. Thus, individuals both contributed towards the shaping of, and were shaped by, their social worlds.

In answer to the second question posed by Crotty (1998) regarding the implications of a combined philosophical positioning, four key implications were identified. These were: methods; consideration of the knowledge producer; role of the researcher; and the researcher's relationship with practice (Koro-Ljungberg et al., 2009). Falling within a constructivist realm, appropriate research methods included 'individual interviews, journals', whereas social constructionist methods included 'group interviews, focus groups, group assignments, archive materials' (ibid: 290). Methods from both traditions were utilised in this research, as discussed in the next chapter. The main knowledge producers according to the constructivist position were individual participants, whereas the main knowledge producers according to the social constructionist position were 'groups of participants together' (ibid), including wider school cultures. Similarly, methods for this research project involved collecting data from both individual participants and groups of participants. The role of the researcher within the constructivist approach is considered to be one of a detached nature, whereas the role of a researcher within the constructionist tradition was considered to be one of a group member (ibid). I aimed to have differing levels of involvement throughout the research project, depending upon context, insider/outsider positioning, and method. Furthermore, elements of a co-research approach adopted for this research involved a constructivist lens stemming from both myself and the teachers as individuals, but also a social constructionist lens when we agreed upon a research design for individual school settings through our interactions. This co-research element has been discussed in more detail towards the end of this chapter. Finally, a researcher's relation to practice was to describe it from a constructivist position, but to negotiate and transform it from a social constructionist's point of view (ibid). Descriptions of practice feature within the findings section of this thesis, and it was hoped that some of the implications that stemmed from the proposed original contribution to knowledge could incrementally contribute towards the transformation of some areas of future practice.

Insider / outsider positioning

As Dwyer and Buckle (2009: 55) asserted, understanding insider/outsider positioning is of importance, as the researcher 'plays such a direct and intimate role in both data collection and analysis'. For Greene (2014), being an insider researcher comprised of having prior knowledge and understanding of the group of participants involved in the research. Similarly, Dwyer and Buckle (2009: 55) stated that being an insider involves 'sharing the characteristic, role or experience under study with the participants', whereas outsiders lie beyond 'the commonality shared by participants'. In consideration of these definitions, I could have been seen as being an insider due to previous experiences in a teacher role and as a musician, but an outsider in the sense that I was not affiliated to or employed by the institutions where the data was collected.

insider-outsider membership can also be shaped by other factors including 'ethnicity, language, gender, age, [and] academic status' (McNess, Arthur and Crossley, 2015). In relation to academic status, Kerstetter (2012: 99) warned that 'researchers approach communities not simply as outsiders but as privileged ones'. This aspect of power appeared to be beyond researcher control upon entering the research environment from a Higher Education (HE) organisation, yet was potentially reduced due to elements of a co-research approach, discussed later in this chapter. Kerstetter (ibid) thereby identified trust as being the critical factor to create and maintain positive relationships with participants from this point forwards, which was sought to be achieved by being honest and open throughout. Examples of how this was attempted included openly answering any questions participants had; keeping to my word when I'd agreed to send information via email or post; maintaining good time-keeping during agreed school visits; remaining polite and professional; and showing a positive interest in the musical work that the participants were proud of. Through use of these actions, I do believe that positive working relationships built upon trust were established with my participants.

Beyond the dualism of insider / outsider notions

Critiques of a dualistic view centre around simplicity (see Dwyer and Buckle, 2009; Perryman, 2011; Gair, 2012; Kerstetter, 2012; Kelly, 2014; McNess, Arthur and Crossley, 2015 and Milligan, 2016). Reaching beyond a simple dualistic divide, there is a mention of a 'shifting or fluid divide of insider/outsider status' within the literature (Gair, 2012: 138). Milligan (2016: 240) believed that this 'gives the impression of fluid identities, constantly moving and sliding around, and over which the researcher has little control'. This lack of control could have been reflected by how participants viewed my own positioning, over which I had no control. Within this research process, I was likely to have been viewed as more of an insider to teacher participants, but more of an outsider to student participants for example, as our commonality in teaching experience was more distanced to the students than it was to the teachers. However, the teachers were more aware of my HE academic credentials than the students were, which potentially imposed distance.

An alternative view proposed that there are 'subtly varying shades of 'insiderism' and 'outsiderism'' (Hellawell, 2006: 489). Such degrees of insiderism and outsiderism are often represented on a continuum within the literature, as discussed by Perryman (2011) and Trowler (2011). Hellawell (2006: 489) proposed that 'it can sometimes become quickly apparent that the same researcher can slide along more than one insider-outsider continuum, and in both

directions, during the research process'. A different concept is that which acknowledges the researcher as an 'inbetweener' (see Dwyer and Buckle, 2009; McNess, Arthur and Crossley, 2015 and Milligan, 2016). Researchers 'are neither entirely one identity nor another; neither fully inside nor outside' – they are situated in the space between (Milligan, 2016: 239), imagined as follows:

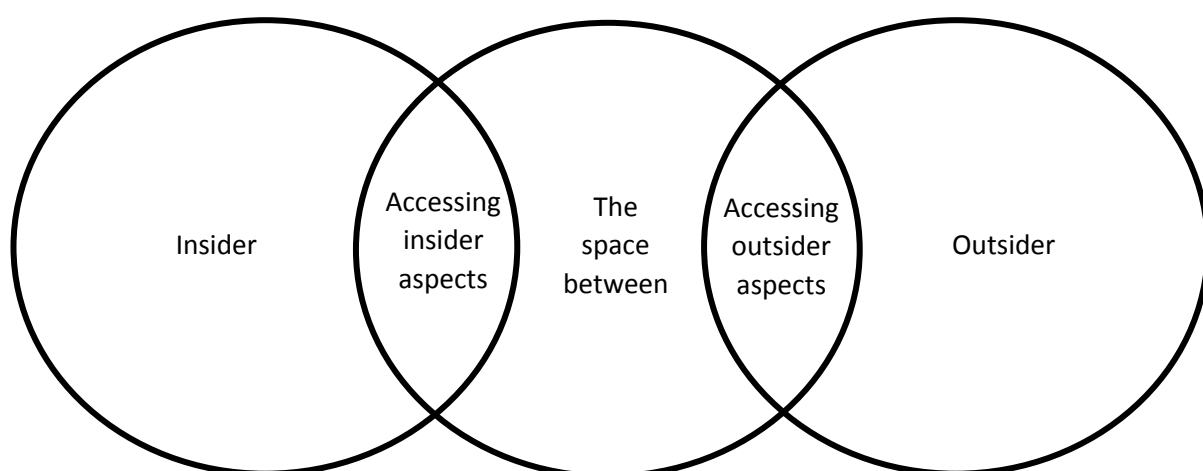


Figure 5: The space between

According to McNess, Arthur and Crossley (2015: 295), this space between 'may have the potential to encourage new meaning which is constructed on the boundary between worlds where historical, social, cultural, political, ethical and individual understandings meet'. Although the boundaries of this space were fuzzy and subjectively perceived, it was this prospect of devising new meaning which was central to the proposed original contribution of knowledge that this thesis sought to make. Thus, it appeared fitting to position myself within this third space.

The profits and pitfalls of accessing insider and outsider attributes

According to the literature, there are many advantages and disadvantages of drawing elements from insider and outsider researcher positionings into the third space. The advantage of insiders bringing a certain level of pre-existing knowledge about the research context, participants and cultural complexities has been discussed throughout the literature (Thomas, Blacksmith and Reno, 2000; Perryman, 2011; Kelly, 2014 and McNess, Arthur and Crossley, 2015). However, according to Greene (2014), the cons of insider research involve bias, and issues of power. Although outsiders can potentially offer a more distanced viewpoint, they are arguably not free from personal perspective and preconceived ideas (Dwyer and Buckle, 2009). In this research study, previous researcher experiences and feelings that have occurred within classroom scenarios whilst working as a practicing teacher might well have influenced my perception and interpretation during data collection due to the re-introduction of a classroom context. These remembered experiences might have impacted upon my perceptions of the music lessons, both

positively and negatively, consciously and unconsciously. By remaining self-aware, this bias was managed through constant reflection upon how my perspective might have influenced this process. In an attempt to reduce issues of power between the insider / outsider and to reveal potential new insights, elements of a participatory or co-research approach was used for this project (as advocated by Greene, 2014 and Milligan, 2016), which has been discussed later in this chapter.

Phase One

Sampling

Given the RQs, it was decided that the best approach for sampling was purposive (Check and Schutt, 2012). As I had not been a part of the ILMF process since the early stages, the alternative option was to ask others who have seen (Stake, 1995). Therefore, to gain greater insight and understanding of the genesis and development of ILMF, it was planned for Green and D'Amore to be interviewed. Whilst arranging the interview with D'Amore, the opportunity arose for Gower to also be interviewed. Due to Gower's unique position as both a secondary school music teacher who had previously implemented ILMF herself and as MF Head of Programmes at the time of data collection, having the opportunity to also capture this viewpoint was thought to enhance this study. It is also worth acknowledging that D'Amore and Gower were viewed as stakeholders of this study. Therefore, permission was already sought to investigate ILMF and support was granted from D'Amore prior to approach for interview. It was decided that it would not have been possible to anonymise D'Amore, Gower and Green due to the well-known key role they have played in the establishment and development of ILMF, and this was duly accepted by the three participants.

Key figure interviews

As previously indicated, individual interviews were used in the first phase of the research design, to answer parts of RQ a). Savin-Baden and Major (2013) regarded interviewing as being the main pillar of qualitative research, with the aim of recreating natural conversational elements. However, Mears (2017) viewed the interview as being quite different from a conversation, as it requires design, preparation, focussed conduct and acute listening. Mears (ibid: 183) defined in-depth interviews as being 'purposeful interactions in which an investigator attempts to learn what another person knows about a topic, to discover and record what that person has experienced, what he or she thinks and feels about it, and what significance or meaning it might have', in alignment with the information which was sought from the participants. Wellington (2015: 137)

stated that 'interviews can reach the parts which other methods cannot reach', for example constructivist knowledge such as 'interviewee's thoughts, values, prejudices, perceptions, views, feelings and perspectives' which cannot be observed. This was in alignment with the aim of this research – to explore perceptions of ILMF. In addition to consisting of verbal, spoken and heard channels being involved, the interview scenario also provides opportunity to observe non-verbal channels in use (Cohen, Manion and Morrison, 2011), which is why all of the interviews of this project were conducted in face-to-face scenarios to maximise the possibility of picking up on non-verbal cues, if deemed relevant to the answers given.

A semi-structured approach was to be taken for the interviews in this study. Savin-Baden and Major (2013: 359) defined the approach as follows: 'the interviewer relies upon an interview protocol, asking questions and covering topics in a particular order, and from time to time strays from the guide as appropriate'. This was seen as being advantageous due to ILMF not having been regarded as a single, objective phenomenon, but as something which was subject to varying individual interpretations which might have required different angles of questioning at times. Thus, a semi-structured interview was said to be able to reap the benefits from but avoid the problems of both a structured and unstructured interview (Wellington, 2015). Some form of structure was used to assist in keeping the interviews on track and enable some comparisons to be made between interviews, but was not deemed to be too restrictive, meaning that I as the interviewer had the flexibility to re-order the questions as appropriate and pursue interesting lines of enquiry that emerged during the interview (Savin-Baden and Major, 2013). Probes were also used as a technique to access in-depth information relating to these interesting lines of enquiry (Stake, 1995 and Wellington, 2015), in terms of their relevance to the RQs.

A critique of this method can be seen as interviewer effects: the participant's 'answers are likely to be influenced by his view of the researcher, and by his concerns of who will see her report' (Stake, 1995: 81). Charmaz (2006) raised that dynamics of power, professional status, gender, ideologies, race and age can also have a negative effect upon the data offered from participants. However, as one of the functions of the interview was to give individuals a voice, the process can be seen as one of participant empowerment (Wellington, 2015). It is worth acknowledging that all of the interviewees had their professional and organisational reputations to protect, resulting in their answers reflecting more positively on MF and ILMF than might have been realistic, having potential implications for the findings of this study. Furthermore, although the open-ended nature of the questions allowed participants to answer how they wished, it is acknowledged that overall, 'what is covered in the interview is targeted and influenced by the interviewer' (Stake, 1995: 66), meaning that the interviewer held the power in consideration of this aspect. Interviews

can be seen as more productive when power differentials are addressed, and a way of doing so was to build rapport with participants (Wellington, 2015 and Mears, 2017). This was sought to be achieved as far as possible during correspondence prior to the conduction of each interview.

It was deemed important to plan the questions in advance of the interview, and to provide copies to the interviewees prior to commencement (Stake, 1995). This was done to allow participants to raise objection to any of the questions in advance, in further attempt to level out power differentials and to establish rapport based upon respect. Interview questions were also shown to colleagues and supervisors prior to interviewee dissemination, to assess their level of clarity, and feedback was accordingly accepted (Stake, 1995 and Wellington, 2015). All interviews in this study were audio recorded. Stake (1995: 81) suggested that an advantage of this for researchers 'is that she can attend to the direction rather than the detail of the interview and then listen intently afterwards'. Therefore, full attention was given to the interview in hand.

Phase Two

Sampling

The Phase Two participating schools were all based in England, as this was where the MF project was first established and has been implemented in schools for the longest length of time. Secondary schools were chosen due to my inherent background and interests, but also because this was the initial intended age group for ILMF. Four⁶ schools was deemed an appropriate number for enough rich data to be gathered from.

A further selection criterion for schools was those in which we could maximise our learning and understanding (Stake, 1995 and Merriam, 2002). Therefore, schools that were affiliated with MF were recruited. A point of interest of the study should be noted concerning making a distinction between MF and ILMF, as teacher implementation of MF did not guarantee the presence of ILMF. However, it was believed schools advocated by MF were the most likely place that ILMF could be found. Also, it was considered that it might not have been possible to isolate ILMF from MF, as the approaches were likely to have organically merged together in practice over time due to having a such a closely shared ethos and pedagogical beliefs, and due to Green's (2008) encouragement for teachers to adapt and develop ILMF as they deemed appropriate within their individual settings.

⁶ Five schools were initially recruited, although one school did not participate in the data collection phase due to teacher personal circumstances.

It is acknowledged that these schools were expected to be advocates for MF, therefore it was expected for perceptions of the positive aspects of MF and ILMF to have been emphasised. To minimise this effect, it was emphasised to participants that the intention was not for normative judgements to be made. To select which of these schools to study, the assistance of D'Amore was called upon. This assistance was requested due to the familiarity of D'Amore with the schools, although an ethical issue of power is acknowledged here and will be discussed in the next chapter. D'Amore was asked for guidance in terms of balance and variety, as the opportunity to learn could have been potentially increased with diversity (Stake, 1995). Factors considered for variety included: geographical location, length of association with MF, teacher engagement with MF training, and average number of student take-up for GCSE music. Hospitality was also deemed to be of importance, as teacher co-operation was essential to gaining in-depth insight. Without teachers welcoming me into their departments, granting access to their students, and being willing to offer some of their time for the project, it would have been difficult to collect enough rich data for in-depth understanding of ILMF to be generated.

Student sampling was determined by availability to a certain extent, dependent upon teacher discretion and school timetabling (Check and Schutt, 2012). The main criteria for KS3 students was that they participated in MF school music lessons. Where possible, student factors that were to be considered included: differing levels of motivation, instrumental lessons, classical / non-classical backgrounds, and intention to select music as a KS4 option. The main criteria for KS4 students was that they continued to participate in school music lessons, as it was thought that they could reflect on their ILMF experiences in relation to their initial perceptions of KS4 music. It was for this reason that they were the main target group for the student group interviews to capture such views. It was also considered that they might also be more confident in expressing their views in a formal interview environment due to their increased maturity compared to KS3 students. Year 10 students were deemed appropriate to capture student viewpoint from KS4, without intruding upon Year 11 groups who had increased study pressures.

Case studies

As the identified gap in knowledge related to in-depth specifics, the case study approach was judged as most appropriate for this research to answer parts of each RQ prong. Merriam (2002: 8) defined a case study as 'an intensive description and analysis of a phenomenon or social unit'. For Bassey (1999: 43), the 'exploration of a particular case is essentially interpretive, in trying to elicit what different actors seem to be doing and think is happening, in trying to analyse and interpret the data collected'. Thus, this methodology cohered with that which this project was aiming to

achieve, as well as cohering with my fundamental philosophical approach. There are several different types of case studies that are mentioned in the literature. Due to the insider-outsider and constructivist / social constructionist positioning debate earlier mentioned, it was questioned whether this phase entailed an ethnographic case study methodology. Pring (2015: 126) categorised ethnographic research as one 'which takes seriously the perspectives and the interactions of the members of the social groups being studied', aligning with the aim of this research. However, Bhatti's (2017: 85) opinion that 'ethnography demands a sustained investment of interest and commitment over time' was arguably not met in this study due to practical considerations of conducting multiple school visits within a set timeframe. Therefore, akin to how Perryman (2011: 861) viewed her insider-outsider research based in schools, it was believed that this study could only be regarded as a 'partial ethnography', or 'a case study using ethnographic methods'. Although I immersed myself into the case study schools during my visits, prolonged engagement was lacking and there remained some distance between myself and the participants.

A significant advantage of a case study is that large amounts can be learned from a particular case (Merriam, 1998 and Stake, 1995), aligning with the aim of the research for an in-depth understanding to be achieved. Adelman, Jenkins and Kemmis (1980: 59) suggested that 'by carefully attending to social situations case studies can represent something of the discrepancies or conflicts between the viewpoints held by participants', whilst recognising the complexity of social groups. By investigating the phenomenon in more than one school, it was thought that different perceptions and inconsistencies of meaning could potentially be illuminated, drawing upon social constructionist ideas about knowledge. Other advantages of utilising case study methodology include their flexibility, facilitation of in-depth exploration, thorough nature, responsive tendencies, and wide interest (Savin-Baden and Major, 2013). Due to their accessible nature, case studies 'may contribute towards the 'democratisation' of decision-making (and knowledge itself)', as no specialised knowledge is needed to understand the findings of the research, and readers are able to form their own judgements about the implications through this ability to understand (Adelman, Jenkins and Kemmis, 1980: 60). This would be especially relevant in considering the teacher and student participants of this study who might be interested in the findings of this research.

Case studies can also be reliable due to their vivid characteristics (Adleman, Jenkins and Kemmis, 1980 and Wellington, 2015). The strength in reliability means that some generalisations could be made either about a particular occurrence or from an occurrence to a different group of people due to the amount of detail present within case descriptions (Adelman, Jenkins and Kemmis,

1980), although Wellington (2015) disagreed about the potential for generalisability due to the lack of typicality and replicability possible. Nevertheless, such detail may even enable the reinterpretation of data at a later point to a researcher with a different purpose (Adelman, Jenkins and Kemmis, 1980), meaning that this case study may be of potential use beyond the findings and implementations established in this thesis. Walker (1983) raised the susceptibility of case studies to preserve changing practices. Although it is acknowledged that case studies inevitably represent a case at particular point in time, this limitation has been rejected, as it is believed that too many external influences upon ILMF practice will naturally occur in change, for example policy, evolution of MF and school ecology. In fact, it is believed that practice will already have changed in the case school settings by the time that the findings of this study will be presented due to the continually evolving field of education and those within it.

The exploration of each case was to be commenced by simply asking, what's happening here? (Glaser, 1978). This question was to be asked within the context of the dominant issues already identified in the first three chapters of the thesis to provide a conceptual structure for the study, as advocated by Stake (1995). Examples of these issues include: motivation, inclusion, progression, school ecology and teacher role. However, as Stake (ibid: 133) warned, case study investigations are often 'progressively focussed', and it was expected for the fieldwork to develop in unexpected directions both in terms of implementing the planned methods and finding issues aside from those already raised in the literature, in search of potential new meaning and interpretation. Furthermore, in keeping with Erickson's (1986) view, emphasis was to be placed upon the concerns and values identified from the language and behaviour of the participants within the settings. These aspects were planned to appear within the findings section of this thesis to correspond to the case study methodology.

Within each case study, three key methods were utilised to collect data from students and their teachers, in addition to other co-research methods that had not yet been established at this point in the research design: interviews; observations; and document sources. Each of these methods were primarily used to target different aspects of the RQs, although data gathered using each method could have informed any aspect as deemed appropriate:

| Method | RQ a) | RQ b) | RQ c) |
|--------------------------------|-------|-------|----------------|
| Student and teacher interviews | ✓ | ✓ | (Some aspects) |
| Observations | | ✓ | ✓ |
| Document sources | ✓ | ✓ | ✓ |

Figure 6: Case study methods used to answer each RQ

Each of the methods which were used as fixed elements of the case study methodology have been discussed as follows.

Observations

Observation can be defined as being ‘the process of gathering open-ended, firsthand information by observing people and places at a research site’ (Creswell, 2012: 213). In using observation, a bigger picture of the research context can be explored (ibid), as physical, verbal and non-verbal aspects can be witnessed (Cohen, Manion and Morrison, 2018). Furthermore, Cohen, Manion and Morrison (ibid) viewed such data as being more authentic in comparison with that gathered from methods requiring more active facilitation. Thus, this was deemed to be an invaluable way of collecting first-hand data of how ILMF was implemented and experienced in a natural setting (Merriam, 2002), as it could be used to understand how participants construct their realities (Savin-Baden and Major, 2013).

Creswell (2012: 213) illuminated some of the advantages of observation: ‘the opportunity to record information as it occurs in a setting, to study actual behaviour, and to study individuals who have difficulty verbalising their ideas’. Also, observation may reveal tacit knowledge that is not necessarily in explicit form, or discrepancies between participant accounts and witnessed observation (Wellington, 2015). Participants may have chosen to misrepresent their behaviour due to societal or managerial pressures, in telling people what they think they want to hear, or due to a genuine misconception about how they act (ibid). By observing behaviour, I had the opportunity to uncover such discrepancies. Therefore, it was of interest to observe lessons where the students who were participating in the additional data collection activities were being taught to aid triangulation of these reported participant experiences. A disadvantage of observation is the possibility of researcher effect, where the researcher’s presence impacts upon participant

behaviour (Savin-Baden and Major, 2013). To reduce observer effects, no lessons were recorded with a video camera. The method is also unable to 'probe a person's motives or intentions nor can it explore their perceptions, values and beliefs, except by inference from what is seen' (Wellington, 2015: 248). Therefore, it was not used as a single method as part of this research design, and was utilised along other methods that facilitated the questioning of participant motivations, intentions, perceptions, values and beliefs, for example interviews, which have been discussed elsewhere in this chapter.

The type of observation deemed appropriate for this study was naturalistic participant observation, where the 'intention is to observe participants in their natural settings, their everyday social settings and their everyday behaviour in them' (Cohen, Manion and Morrison, 2018: 542). Some idea of what might have been observed in schools for Phase Two was considered beforehand. Savin-Baden and Major (2013: 398-399) suggested that 'physical setting, participants, activities, interactions, delivery of information and subtle factors' are factors to make note of. In light of this, field notes were collected in the form of comment boxes. Lesson observations were also guided by the themes raised in the relevant literature, as discussed in chapters two and three. Aside from this, observational criterion was left open. More detailed written notes from each observation were produced at the earliest convenience post-observation if required, to minimise interpretation error and to avoid overly-distracting note-taking during the lessons. However, it is acknowledged that the data recorded from these observations was selective according to researcher perceptions and decision-making processes (Cohen, Manion and Morrison, 2018), yet it was consciously attempted for data of perceived relevance to the RQs to have priority in that data selection process.

In alignment with the earlier-mentioned positioning of operating within the space between an insider-outsider sphere, my role in the observations was what Savin-Baden and Major (2013: 396) termed balanced participation: 'to find a balance between the role of insider and outsider, participating occasionally but not fully. For balanced participation, the researcher joins in any activities that others do but not all of them'. Examples of activities that I was expected to participate in included class music-making activities such as singing or clapping games, and assisting students with some technical aspects whilst observing during small-group work if required to do so should the teacher not have been present, such as identifying where certain notes were on a keyboard.

Document sources

Utilising document sources as part of the research design is regarded as an important but frequently underused means (McCulloch, 2017). Documents 'provide the advantage of being in the language and words of the participants, who have usually given thoughtful attention to them', facilitating the provision of authentic, rich data (Creswell, 2012: 223). Creswell (ibid) offered some examples of the types of documents that can be used: including keeping a diary during the research process, school documents, personal emails, and examples of student work. Another advantage of using document sources is that they do not require transcription prior to analysis, which can be regarded as a time-consuming act (ibid). Furthermore, when used in addition to other types of data, document sources can facilitate a triangulation process to potentially increase the trustworthiness of research findings (Punch and Oancea, 2014), which was deemed to be of benefit for this study.

As part of this research study, a combination of personal documents (for example, student work and interviewee mind maps, teacher resources) and public documents (for example, MF resources used in schools and school documents) were sought. Document sources were only used as part of the research design if they were deemed particularly relevant to the RQs of this study and if they assisted in building the context of the research settings for this study (Creswell, 2012 and Savin-Baden and Major, 2013). I also produced end of day research reflections as an additional documentary source throughout the second phase of data collection process. It was hoped that these reflections, written in the style of a journal, would assist in providing increased contextual details and would capture researcher perceptions, perhaps to reveal bias or to capture data that didn't fit into any of the other planned methods that took place during that day. In a similar way to how Creswell (2012) advised for the researcher to provide guidance on the format and content for participant journals, I had produced such guidance to adhere to in order to capture information relevant to the RQs and to maintain some form of consistency. To ensure that these reflections captured my interpretations when my experiences of the research settings were fresh, they were written straight after each data capture day (Perryman, 2011).

Student group interviews and teacher individual interviews

The interviewing method strongly cohered with the case study design employed during this phase due to sharing a common aim. For Stake (1995), case studies are utilised for their capacity to facilitate the generation of individual descriptions and interpretations of participants, which will all have their differences. It was my aim to portray these multiple viewpoints, of which the 'interview is the main road to multiple realities' (ibid: 64). The suitability and benefits of utilising

interviews as a method to answer the RQs of this thesis have already been discussed in relation to the Phase One interviews. In consideration of these advantages, they were also used in Phase Two of the research design to access individual intentions, motivations and perceptions, which observations alone could not provide. The main purpose of these interviews was to explore how ILMF was understood and had been experienced by teachers and their students.

With the students, the interviews took place in small groups. In groups, 'the interviewees may feel safer, more secure and at ease if they are with peers' (Wellington (2015: 148). This was deemed to be especially important when researching with children, as the student participants were all under the age of 16, so their feeling of security and comfort was to come first. It was planned for students to group themselves, in keeping with Green's (2008) principle of allowing students to work in friendship groups. Also, there were some perceived advantages of the approach – peers could remind each other of experiences, and this may have facilitated enriched dialogue and a filling in of any gaps. Also, the presence of peers during the interview would act as a form of ensuring reliability, as students could point out if someone veered too far from the truth, in their opinion. To conclude the fieldwork in school settings, face-to-face semi-structured interviews were conducted with the music teachers. In these interviews, the following topics were discussed: teacher musical backgrounds; advantages and disadvantages of ILMF; ecology of the school; key experiences relating to MF; motivation; and perceived constraints.

Co-researching with teachers

The perceived disconnect between theory and practice is a well-discussed theme in education (see Hargreaves, 1996 and McIntyre, 2005). McIntyre (2005) attributed this divide to conflicting types of knowledge and priorities lying on opposite ends of a spectrum; the priority in research is given to the clarity and reasoning behind arguments – a theoretical knowledge, whereas teachers prioritise practicality and feasibility of use in context – a practical knowledge. The question of 'values vs rigour' is another matter of conflict that has perpetuated this gap in the past due to academic ideology of what actually constitutes as quality research, with practitioner research often failing to achieve scientific robustness (Elliott, 1991).

In an attempt to bridge this disconnect, Cochran-Smith and Lytle (2011) have discussed how their acceptance of taking on simultaneous roles has enabled them to productively work the dialect and negotiate the borders of the dichotomy. Winch, Oancea and Orchard (2014) advised that successful working relationships between researchers and teachers will be increasingly important in the future to maintain the cultivation of an enriching partnership between research and practice. These proposed solutions to the theory practice divide forms part of the premise on

which the co-research model for this thesis was based. A co-research model was also believed to align with the MF ethos and Green's (2002, 2008) work on ILMF, and fitted within a qualitative research approach which is said to be more collaborative, participatory and inclusive in purpose (McNess, Arthur and Crossley, 2015). Thus, secondary school music teachers based within the case study schools were invited to become co-researchers as far as possible for some aspects of the research project based within their own particular settings. By utilising such a methodology, this thesis adheres to practice that could potentially contribute incrementally towards positive future relationships of researchers and teachers. Furthermore, by utilising the complementary strengths of both parties, it is argued that the gap could be eliminated entirely (McIntyre, 2005). However, there are two potential pitfalls to this design: an unequal power distribution in favour of the researcher; an unequal power distribution in favour of the teacher. Some power differentials were believed to remain beyond my control, but some steps were taken in an attempt to make the research as non-hierarchical as possible:

- Teachers were invited to propose their own research priorities relevant to their own setting. Data was to be gathered on perceptions of informal learning through the lens of the teachers' own priorities – in the hope that the research would be of benefit to both parties.
- Some of the methods used in each setting were co-designed to ensure personalisation for each school in light of the complementary knowledge that both researcher and teacher can bring to the table.
- It was emphasised that the purpose of the research was not to evaluate or make judgement.

Expectations were mutually established and agreed upon towards implementing this model. It was decided that I would complete the transcriptions, conduct full analysis of the data, write up the research, and would then feed this back to the teachers for member-checking to verify accuracy (Merriam, 2002 and Creswell, 2008). This decision skewed the co-research design in favour of myself engaging with a higher degree of the workload, leaving the terminology of a 'co-research design' to reflect that which was possible. Due to the nature of the PhD project being submitted for accreditation and also taking into account teachers' workloads, involving teachers with such aspects as transcription and data analysis in the design was not possible.

The co-researching invitation was deemed to be a risk, as it could have resulted in some loss of control over this area of the study. However, it invited an increased insider perspective into the

design, which enabled me to get closer to the ILMF phenomenon. It can therefore be argued that the research advantages of this co-research approach far outweighed the weakness:

- Increased teacher thinking time;
- Reduction of interviewer effects during teacher interview phase;
- Stronger working relationships were built through increased interaction;
- Teachers knew their students best, so were likely to know which methods were most suitable;
- Increased chance of getting to the fundamental issues and priorities of teachers;
- Greater teacher investment;
- Invited teacher reflection;
- Potentially of higher value to practitioners, as addressed and reflected their actual teacher concerns.

Advantages for teachers taking part as co-researchers included the opportunity to present and disseminate findings generated from their setting, primarily relating to their chosen research priorities. The design was also deemed to facilitate in-depth reflective practice for the teachers, prompting them to think in-depth about issues they might not have considered otherwise. In doing so, teachers were thought to be potentially better equipped to make future professional decisions and therefore had the potential to overcome barriers through increased understanding. The design was also perceived to enhance trustworthiness – both between myself and the participant teachers, and of the findings. It was believed that teachers were more likely to be honest and open about their perceptions if they felt that they were able to trust me through a research design based upon mutual respect and equalising power distributions as far as possible. As co-researchers, it would also have been in the interest of teachers to be open and honest to inform the most valid representative data, in the hope that useful implications could have been proposed. Establishing rapport with teachers was deemed to be essential throughout this process, as without this, loss of access to the setting for subsequent data collection would have been put at risk (Charmaz, 2006). It was aimed for this rapport-building process to be developed whilst visiting each of the teachers at their school settings prior to the actual data collection in order to become acquainted with the people, schedules, and issues relating to the phenomenon within the setting as Stake (1995) recommended. Teachers were to be accredited for the part in the co-research process should they explicitly have wished for their anonymity to be waived, yet no teachers stated this preference.

Conclusion

Overall, it was believed that the research design aligned well with my research aim, RQs and philosophical positioning for this thesis. The design involved participants believed to be those situated closely to the ILMF phenomenon; the methods were deemed appropriate to capture perceptions of ILMF believed to have been jointly constructed through individual interpretation and social influences; and elements of a participatory co-research approach were included to reflect my inherent values of respecting and wanting to involve teachers in as non-hierarchical way as possible for the benefit of both the research itself and for the participant teachers. How the philosophical approach and research design was realised in practice has been discussed in the next chapter.

Chapter 5 - Realising the philosophical approach and research design

Overview of chapter

The purpose of this chapter is to document and describe the methods used to collect and analyse data for this research. The chapter will be structured in chronological order, according to how the research process took place. The chapter begins with a description of the interview process that took place in the first phase of data collection. The chapter will then move on to discuss the implementation of the Phase Two case studies. This section includes a description of how the co-research approach was enacted. It will also be detailed how and when the data was collected through a number of school visits, and some of the differences that occurred during the implementation phase in comparison with that which was planned have been highlighted.

How qualitative research can be seen as trustworthy will then be discussed, followed by the important notion of ethical considerations, which as a concept, has played a crucial role throughout the production of this thesis. The data analysis process adopted for this research project overall was thematic analysis (Braun and Clarke, 2006). A justification of using this data analysis method will be presented, along with a description of the six-phase analytic process itself.

Phase One - interviews

During the first phase, face-to-face semi-structured interviews were conducted to seek an answer to part of the first prong of the RQs. It was planned for data gathered from these interviews to be potentially used to further inform lines of enquiry for Phase Two, when additional data was to be collected in answer to the second and third parts of the RQs. Green was questioned about how she intended ILMF to be perceived and experienced by teachers and students, her own experiences of ILMF, critiques and successes of her work, and how her view of ILMF might have evolved over the past decade. D'Amore and Gower were questioned about the genesis, evolution and future direction of ILMF and MF.

Interviews were designed to last around 60 minutes and were to consist of a maximum of 10 questions, as deemed to be a typical for this approach (Savin-Baden and Major, 2013). Post-interview, I wrote reflections upon the data collection experiences in order to capture aspects of the interviews that were not audio recorded. In order to provide structure and consistency, a

prompt sheet was developed and utilised. This was used to document and reveal initial interpretations and factors that might have impacted upon the process.

A Musical Futures perspective

The first two interviews took place on the 14th April 2016, with Anna Gower and Abigail D'Amore at the MF offices, London. The questions asked of Gower are shown in Appendix 2⁷, along with an explanation of the reasoning behind each question. Prior to the commencement of D'Amore's interview questioning, I wanted to draw upon her expert knowledge about which schools would be most likely to be implementing ILMF. D'Amore agreed for this conversation to be audio recorded, and part of a pre-prepared grid that I had brought along was populated with interesting or important elements to consider. It was at this point that D'Amore kindly offered to initially approach the schools herself, to give my project increased credibility and to show that MF were supporting it. D'Amore's planned interview followed this informal precursory discussion.

A researcher's perspective

Green's interview took place on the 26th May 2016, at her home in London. Prior to the formal commencement of the interview, I had the opportunity to informally question Green about her two key books about ILMF (2002, 2008). Green had kindly agreed for this precursory discussion to be audio-recorded, which gave me further insight and explanation of her work that this project had largely been based upon. Following this conversation, the interview questions naturally followed.

Phase Two – case studies

For Phase Two of the data collection, the co-research approach was implemented in four case study schools. The four schools and their associated teachers have been documented and summarised in Appendix 3 in introduction to each of the cases. The music teachers based in each of the targeted schools had first been contacted via email by D'Amore, and were then emailed by myself directly. Overall, five⁸ teachers had expressed an interest in taking part over a period of

⁷ Similar interview questions were also asked of D'Amore and Green. To avoid repetition, D'Amore and Green's interview questions have not been included or further discussed.

⁸ Although five music teachers from different schools agreed to take part, data was only collected in four of these schools after the initial meetings had taken place. This was due to individual teacher circumstances making any subsequent visits too difficult. Therefore, beyond the co-research initial meeting section, St David's School ceases to be described.

over a month of attempting contact. The process followed for this phase from this point onwards was as follows:

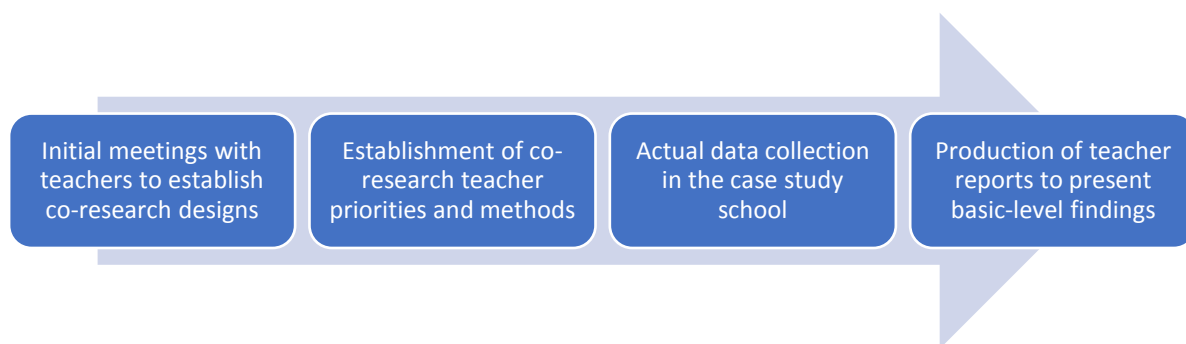


Figure 7: Diagram to show the process of the Phase Two case study implementation

Each step of this process has been discussed in further detail below.

An introduction to the participating music teachers

The five music teachers who had expressed an interest in participating in this research project were Miss Jones, Mr Reed, Mr Holmes, Miss Covington and Miss Lewis. Miss Harper and Miss Lightfoot joined the research process after the initial meetings and establishment of co-research teacher priorities and methods had been established, alongside Mr Reed in Oak Lane High School (OLHS). Each of the participating teachers have been introduced in Table 1, and their musical backgrounds described below the table:

| Teacher | School | Teacher research priority | MF training received |
|--|----------------------|---|--|
| Miss Jones ⁹ | St David's School | KS3 to KS4 transition (including motivational factors) | |
| Mr Reed (Lead teacher of OLHS) ¹⁰ | Oak Lane High School | Pupil progress (and motivational factors for continuing | <ul style="list-style-type: none"> Initially exposed to MF in 2007 whilst studying for a PGCE. Has been affiliated with MF since 2008. |

⁹ Due to personal circumstances, Miss Jones was unable to participate in this research study beyond the initial meeting stage.

¹⁰ Mr Reed was the teacher who had expressed an interest in participating in the research at OLHS, held a more senior role at OLHS and had stronger affiliation with MF in comparison to Miss Harper and Miss Lightfoot. Thus, the initial meeting and establishment of the co-research elements were conducted with Mr Reed only from OLHS. It was only after this stage that Miss Harper and Miss Lightfoot began to participate in the research study.

| | | | |
|----------------|----------------------|-------------------------------------|--|
| | | music into KS4) | <ul style="list-style-type: none"> • Has attended a variety of MF training events and has visited other schools affiliated with MF. • Has delivered MF training. • Participated in a pilot project for MF in 2008. • Has co-developed some recent MF resources. • Familiar with Green's ILMF work from the original literature (2002, 2008). • Has an interest in music education research. |
| Miss Harper | Oak Lane High School | | <ul style="list-style-type: none"> • Began to implement ILMF alongside Mr Reed in 2008 at OLHS. • Has no direct affiliation with MF as a teacher, although affiliated with MF through OLHS. • Has attended some MF training events and has visited some other schools affiliated with MF. • Has not delivered MF training courses. • Recalled no engagement with Green's ILMF original work (2002, 2008). |
| Miss Lightfoot | Oak Lane High School | | <ul style="list-style-type: none"> • Familiar with MF since 2011, since joining OLHS. • Engagement with MF has increased since 2015, since becoming directly affiliated with MF. • Was invited to Australia with MF to attend a MF International conference. • Has attended a variety of MF training events and has visited some other schools affiliated with MF. • Recalled some engagement with Green's ILMF original work (2002, 2008). • Has delivered MF training courses. |
| Mr Holmes | The Grove School | Year 7 transition from KS2 | <ul style="list-style-type: none"> • Has implemented MF since 2009. • Has been affiliated with MF since 2011. • Has attended some MF training events and has visited one other school affiliated with MF. • Recalled some engagement with Green's ILMF original work (2002, 2008). • Has delivered training sessions for MF. |
| Miss Lewis | Redwood School | KS3 to KS4 transition (composition) | <ul style="list-style-type: none"> • Has been implementing MF since 2015. • Has been affiliated with MF since 2015. • Has attended a limited number of MF training sessions, particularly focused upon composing and improvising for KS4. • Has attended some MF training events and has visited one other school affiliated with MF. |

| | | | |
|----------------|-------------------------|--------------------------|--|
| | | | <ul style="list-style-type: none"> Recalled no engagement with Green's ILMF original work (2002, 2008). Participating in a MF pilot project at the time of data collection for this study. |
| Miss Covington | St George's Park School | Group work ¹¹ | <ul style="list-style-type: none"> Has been implementing MF since 2013. Has been affiliated with MF since 2013. Previously participated in a MF a pilot focussed upon singing. Has delivered MF training sessions Recalled little engagement with Green's ILMF original work (2002, 2008). Has attended some MF training events and has visited some other schools affiliated with MF. |

Table 1: An introduction to the participating music teachers

Mr Reed

Prior to teaching at OLHS, Mr Reed studied BTEC music during his school years, and studied for a music degree at a local University. He referred to himself as a self-taught musician, who thrived in an informal learning environment during his college years. Mr Reed worked as a professional musician prior to moving into music education.

Miss Harper

Miss Harper's musical background can be regarded as fairly traditional, consisting of piano lessons from an early age, participation in a choir, and receiving instrumental lessons on the trombone after having been identified as 'musical' during her time at secondary school.

Miss Lightfoot

Akin to Miss Harper, Miss Lightfoot's background in music can also be regarded as fairly traditional. She began to play the piano at an early age, and was guided through a route of instrumental examinations whilst attending a traditional grammar school. After achieving her diploma as a pianist, she studied for a BMus (Hons) degree at a university, followed by the completion of her PGCE qualification.

¹¹ Year 7 were grouped in friendship groups; Year 8 were grouped by similar musical ability; and Year 9 were grouped by mixed musical ability for the purpose of gaining viewpoints about different groupings for this research priority.

Mr Holmes

Mr Holmes's formal studies prior to his teaching qualifications focused upon maths and physics, and he is a trained engineer. Music was purely an interest for Mr Holmes whilst he completed his studies in science and mathematics, and like Mr Reed, he was an entirely self-taught musician, primarily through the means of aural learning. After discovering his musicality and passion for music reached beyond the nature of a hobby, Mr Holmes obtained a National Higher Diploma in music from a local college, which he later 'topped up' with a grade eight guitar certification. Prior to becoming a music teacher, Mr Holmes worked as a professional rock and pop musician.

Miss Lewis

Miss Lewis was a classically trained musician, after having learned the flute since the age of nine. Her second instrument was piano, and she was taken through a traditional music education route until she was moved between secondary schools. It was at the age of 14 that she gave up participating in school music activities due to its low social status at her new school, and in response to an ultimatum given by one of her music teachers that resulted in her failing to take music for O-Level (as she was told that she had to participate in extra-curricular activities that she did not want to be a part of). In her late 20s, Miss Lewis rekindled her passion for actively participating in music, and took part in an adult music class at a local collage. She then began to deliver instrumental tuition, and made the decision to complete an undergraduate music degree at a local university in order to pursue a career in the subject area. After having participated in a scheme that introduced her to classroom music teaching post-degree, she completed a PGCE course.

Miss Covington

Miss Covington's background in music education prior to studying for her PGCE was largely informal and non-traditional. Miss Covington became inspired to participate in music upon hearing her Dad play a few chords on a guitar at home. She received piano lessons from her next-door neighbour, purely driven out of her own interest, and was not put through any formal instrumental examinations. This became problematic when Miss Covington applied to take music at GCSE level, as her musicality was previously unknown to her school music teacher. However, after hearing Miss Covington play on the piano and sing, she was immediately accepted onto the course. Although her school did not run an A-Level course, Miss Covington took a BTEC course in performing arts. This again became an initial barrier when she wanted to study music at university level – she was lacking any instrumental qualifications and had not studied a traditional music A-

Level music course. Yet this barrier was overcome by a written testament from her school music teacher who convinced the university to reconsider Miss Covington's application based upon her musical attributes rather than her paper qualifications.

Initial meetings with teachers to establish co-research designs

Meetings with each of the five lead music teachers who had expressed an interest in taking part in the research study were visited at their schools during the summer term of 2016. These meetings lasted for approximately one hour, and some included an invitation to observe lessons or to be shown around the school. Meetings were audio recorded so that details not noted in written form could be obtained by re-playing the recordings post-meeting. Portfolios were taken along to these meetings that contained further information about the project, suggested research areas of interest based upon the previously conducted MF evaluations (Hallam et al., 2008 and Hallam, Creech and McQueen, 2011), and information on some possible method ideas in order to instigate conversation and support teachers in this decision if needed. As an outcome of these meetings, provisional co-research methods were agreed for each school (Appendix 4). Research priorities relating to the implementation of MF in their schools were also established, as noted in Table 1.

It was in consideration of the priorities¹² and discussions during these meetings that I later formulated documents conveying the research focus for each school. These decisions were documented and sent back to the teachers for final agreement (see Appendix 5 for an example). The overall general methods selected by each of the teachers for the student data collection to explore these research priorities have been discussed in greater detail below.

Group video diaries (Oak Lane High School and St George's Park School)

Video diaries come under the category of methods termed as visual: 'anything we see, watch or look at counts as a visual image', including photographs, graphical representations, drawings, video and artefacts (Cohen, Manion and Morrison, 2018: 628). Advantages of video diaries include 'authenticity, ownership and empowerment' (ibid: 633), as the videos could capture views based in an authentic context, and the students would have control of the content of the recordings. This method was deemed to be creative, inclusive and interactive for students to take part in, as it did not rely on written or spoken language skills of the students – the method could

¹² Reasoning behind the selection of each teacher research priority has been covered in the findings chapter of this thesis.

capture musical and group-work activities and other non-verbal data. However, researcher effects of this methods may have been increased, and students could have been more self-aware about being video recorded. For this reason, the video diaries were proposed and accepted as a group method.

Mind maps (St George's Park School)

Mind maps were viewed as a documentary method, which has been discussed in the methodology chapter, along with the advantages and disadvantages of this method. Mind maps were proposed and accepted as a method in St George's Park School (SGPS) as it was deemed to be an inclusive method which whole classes of students could have taken part in, unlike group interviews for example, where only a few students at a time could have expressed their views.

Focus groups (All four schools)

Focus groups involve the following process: 'a moderator leads a discussion with a small group of people' (Johnson and Christensen, 2012: 204). An advantage of this method is that 'how' and 'why' information could be obtained, resulting in 'the gap between what people say and what they do can be better understood', which was useful for considering the bridge between ILMF implementation, and understanding and experience (ibid). The method is more concerned with capturing interactions between participants, rather than between the participants and interviewer. Although a weakness of the method includes the potential for some students to dominate over others (Cohen, Manion and Morrison, 2018), a conscious awareness of this limitation and intended invitation to prompt the quieter members of the group to contribute towards the discussion was deemed suitable in trying to overcome this limitation as far as possible.

Although this method was termed as a focus group, in reality it was perceived that they would be focus group interviews for this project. Focus group interviews can be understood as sitting in between a focus group and group interview nexus, involving increased structure in comparison with focus groups (Savin-Baden and Major, 2013). This was a naturally occurring shift, perhaps due to my previously experienced role as a formal teacher subconsciously wanting to organise the group of students, and due to the time pressured nature of the activity, where I felt a need to facilitate discussion based upon a number of pre-planned ideas. This change was not perceived as a limitation of the process used, but as an adaptation in the labelling of the method.

These discussions can be seen as a blend between semi-structured interviews and focus group interview methods in terms of their structure, but of a less formal nature in that they were not confined to the workings of either of the methods. The questions to be asked were intentionally kept open, although key ideas were kept in mind during the discussions to ask students about matters relating to the RQs and the teacher research priorities. The discussions were intended to be more conversational and to occur around the workstations of the students, as opposed to being treated as an isolated method that required moving into a different area to conduct. The lack of formal categorisation for group discussions as an actual research method in the literature can be seen as a demonstration of how practitioner research methods can lack rigor and formality in comparison to academic research methods (Elliott, 1991). However, this was not deemed as problematic in this co-research approach, as practitioner ideas were embraced rather than dismissed in a hierarchical fashion.

Actual data collection in the case study schools

It was agreed that for SGPS, Redwood School (RS) and The Grove School (TGS), data collection would occur over a minimum of three full days. These would be consecutive days due to the amount of distance between the schools and Edge Hill University. However, due to the increased geographical closeness of OLHS to the university and the nature of the research priority, it was deemed appropriate and convenient to visit this school approximately once per fortnight over the duration of a school term, although this was often for only three hours at a time. Data collection visits occurred during the 2016/17 academic year (Appendix 6). Some general questions asked of students, particularly used during small-group interviews have been documented in Appendix 7, and an example of the key questions asked of the teachers during their semi-structured interviews have been displayed in Appendix 8¹³.

Implementation of the co-research element

Whilst planning the co-research element of this research project, it was hoped that the participating teachers would have wanted to invest as much additional time as possible into the research, including at times when I was not present in the schools, for example by reading some of the literature I had suggested to them about methods and MF evaluations (Hallam et al., 2008

¹³ Since the production of the participant information sheets, consent forms and other documentation used in the research methods, the acronym of Musical Futures Hertfordshire (MFH) has since been changed to ILMF, but they refer to the same phenomenon.

and Hallam, Creech and McQueen, 2011) during the initial visits. Furthermore, it was also hoped that some data might have been collected by the teachers themselves whilst I was not present at the schools, particularly in OLHS due to the teacher research priority being 'progress'. During the initial meetings, all of the teachers spoke enthusiastically about participating in the research and co-research element. Mr Reed had also agreed to collect data during some of the lessons when I was not present at OLHS in an attempt to capture potential student progress that might have been missed otherwise. Emails were responded to promptly, and all teachers were extremely welcoming and accommodating when I was trying to arrange school visits for data collection.

However, not all of the co-research methods turned out exactly as planned in relation to the process and sample ranges and quantities, often due to practical considerations when having reached the schools for visits. Changes also occurred for some of the KS4 group interviews that were planned, for example if there were no Year 10 group present at the schools. The table in Appendix 9 has been presented to represent the actual data collected during Phase Two (aside from the teacher interviews, documentary sources (including my journal writing and recordings of students' practical work), and observations, which did occur as planned). No data was collected by any of the teachers independently, when I was not present at the schools.

Due to the initial enthusiasm about participating in the co-research element conveyed by teachers during the initial meetings, it was believed that misalignment between the planning of the co-research approach and the implementation of the approach was not due to a lack of intrinsic motivation on the part of the teachers. Alternative reasoning behind these changes in participation and method implementation included: other teaching commitments and lesson content taking priority; difficulty in obtaining school equipment (for example, iPads for video diaries); a lack of availability of some students due to timetabling and school excursions; some of the methods taking a longer amount of time than expected, reducing the time available to implement other methods; a change in planned classroom topic and activity to be delivered.

In the previous chapter, I had listed some of the perceived potential advantages for teachers participating in the co-research element (included the opportunity to present and disseminate findings generated from their setting, primarily relating to their chosen research priorities). I was not made aware of this having occurred within any of the schools outside of the music departments. Thus, my expectation of how the co-research element might have worked in practice was misaligned with the reality of the implementation.

Formulation of teacher reports

At the end of the Phase Two data collection process, reports were produced and disseminated to the individual teachers involved in the co-research aspects of study (Appendices 10, 11, 12 and 13). These reports comprised of student data (plus observation and some researcher reflections used to substantiate data when appropriate), and the presentation of findings related to the identified areas of teacher research interest as opposed to the RQs for the overall thesis. The teacher reports were designed with the reader in mind – accessible, concise and as relevant as possible according to pre-established teacher research interests. Findings were presented in the form of a narrative discussion, as this was deemed the most suitable format for the qualitative data report with the target audience in mind (Creswell, 2012).

It was deemed necessary to compile and distribute these reports in a timely fashion prior to the completion of the thesis for them to have the most relevance for the teachers and therefore for the reports to be of maximum potential use. Member checking was completed for teacher reports and no contestation of the interpretations occurred. These reports gave valuable insight into potential ideas and meanings of participant viewpoints, prior to having completed the main substantial part of data analysis for the overall thesis. After the report dissemination process, positive response was received from OLHS in particular – Mr Reed had informed me that the findings of his teacher report had informed future practice within the music department.

Data analysis for teacher reports

Basic semantic thematic analysis was used to analyse student data for the teacher reports, as mentioned by Braun and Clarke (2006¹⁴). The analysis sought to represent findings that were clouded by researcher interpretation to a much lesser extent for the teacher reports than for the data analysis of the overall thesis. It was regarded as important to analyse and present the findings in such a way, as it was believed that this would be where the teachers' interests would primarily lie – in what the students had to say for themselves. However, it is acknowledged that many elements of researcher interpretation could not and should not have been eradicated, as processes such as selection of relevant data, categorisation and coding are inevitably influenced by qualitative researcher interpretation, and researcher interpretation can lead to the making of meaning of potential interest.

¹⁴Braun and Clarke (2006) advocated a more interpretative in-depth approach, as has been used for the main body of analysis for this research project, discussed in a later section of this chapter. However, due to the time-constrained nature of the report productions, a more basic analytic approach was deemed sufficient.

Ethical considerations

The study complied with the British Education Research Association (2011) Ethical Guidelines for Educational Research and participants were considered to be treated fairly, sensitively and with respect. The Edge Hill University's Code of Practice for the Conduct of Research (2014a) and Framework for Research Ethics (2014b) were also adhered to, including the core values and principles outlined in these documents. As the project involved working with school students, I also considered Edge Hill University's (2012) Ethical Guidance for Undertaking Research with Children and Young People guidance document, for example by using accessible language and considering appropriate gatekeeper consent. Throughout the study, these documents were revisited to ensure continued compliance, along with any other additional Edge Hill University policies and procedures deemed relevant. All significant changes made to the study that deviated from this proposal were reported to the Faculty Research Ethics Committee immediately prior to further data being collected until further approval had been sought (Savin-Baden and Major, 2013 and Hammersley, 2017). An example of this occurred when the co-research methods had been agreed with teachers after the initial school visits had taken place. The research project had first gained ethical approval for the overall project and Phase One interviews, but needed to go through a second process of approval for the consideration of the co-research methods.

An overt approach was taken to avoid deception and voluntary informed consent was gained from all participants (Savin-Baden and Major, 2013; Palaiologou, 2016; Hammersley, 2017 and Cohen, Manion and Morrison, 2018). For D'Amore, Green, Gower, and the teachers involved, written summaries of the proposed research were provided and written consent was obtained. Written consent was also obtained from the case school Head Teachers acting as gatekeepers for the student participants (Cohen, Manion and Morrison, 2018). A second update document was sent to Head Teachers once the co-research methods had been established after the initial teacher meetings. Information on issues to be explored, participant rights, timescales and methods were provided to the Head Teachers, and it was planned for them to be kept fully informed should any further changes have occurred to the plans. At the beginning of all lesson observations, a brief description of the research was given to students (either by myself or the teacher), verbal consent was given, or students were asked to make themselves known if they did not want any data to be collected about them. This could have been done discretely through a gesture, or by the student speaking to the teacher / myself at a convenient moment during / after the lesson. In such a case, any notes that might have been taking relating to that particular student would have been deleted. Students were also given the opportunity to ask questions about the research or observations (Cohen, Manion and Morrison, 2018). For students

participating in additional methods of data collection, aside from the observations, written consent was obtained. A handout was also prepared for these students to take home with them to show their parents. The understanding was that if parents got in contact with any concerns, data would not be used for that particular participant. However, no parents did get in contact with any concerns.

Data remained open and could have been disclosed to participants upon request. The right to withdraw within an agreed timescale, without reason, was recognised for all participants and data would have been safely disposed of upon request prior to the production of the report (Palaiologou, 2016). Participants were made aware of such timescales when providing informed consent. Privacy was considered to have been respected, participants remained anonymous (apart from Green, Gower and D'Amore, as previously discussed) and data was stored confidentially either as password-protected electronic files or as hardcopy documents in locked filing storage (Savin-Baden and Major, 2013; Palaiologou, 2016; Hammersley, 2017 and Cohen, Manion and Morrison, 2018). Compliance with the Data Protection Act (Great Britain, 1998) was also adhered to.

Potential ethical issues concerning D'Amore, Gower and Green could have occurred upon report dissemination (Cohen, Manion and Morrison, 2018). This was not intended to be an evaluative study, and reputations were considered to have been respected (Savin-Baden and Major, 2013). D'Amore, as MF Chief Executive Officer at the time, had been informed that draft chapters would be made available to her prior to completion. Feedback and objections would have been sensitively considered. Ethical duty to retain positive reputation of the educational research field was also valued, by remaining faithful to the principles of trustworthy and open research whilst also striving to maintain positive working relationships with participants.

Teachers may have felt that their professional practice was being judged during observation. They were reassured that this was not the case and that the focus was on the phenomenon. Prior to each lesson observation, I asked the teacher for advice on where to sit in the classroom, and if there was anything specific that should be done to support the teacher and students during the lesson. If it became apparent during a lesson that the observation was perceived too great a distraction, then the data collection would have ceased for that lesson. During more formal / didactic sections of the lesson, I remained largely passive. However, during group work activities, I circulated and spoke to students to ask informal questions about the task they were carrying out, providing the teacher was happy for this to occur. These informal student conversations remained short to minimise distraction from the task-in-hand.

The study did not seek to damage any existing working relationships between the teachers and MF. If upon reflection, the teachers feared this could have occurred with the inclusion of particular statements, negotiation could have taken place for text to be removed. Similarly, if teachers feared that comments could have been misconstrued and have had repercussions within their schools, the same process would have been adhered to, although having the teachers as co-researchers would have assisted in alleviating this issue. Fear of repercussions with teachers and peers resulting from opinions voiced were all potential ethical issues for students. It was reinforced to students that should they not have felt comfortable at any stage of participation, they could have withdrawn immediately, or statements could have been retracted within an agreed timescale. Observations, interviews and other student data collection activities were scheduled in consultation with teachers and students to ensure maximum convenience. Should any teacher mal-practice or student harm have been witnessed during data collection activities, incidents would have been documented and professional judgement would have been relied upon for next steps and urgency of action. Advice would have been sought from Edge Hill University colleagues if required. After the study had been completed, all participants were debriefed and informed of the findings (for the student participants, this was requested through teacher dissemination), (Savin-Baden and Major, 2013). Member checking¹⁵ was also implemented to ensure that teacher and key figure participants agreed that their viewpoints had been represented fairly (ibid; Cohen, Manion and Morrison, 2018). Member checking was more difficult with student participants due to not having direct contact details for them and due to them leaving the case study schools after Year 11. However, should teachers have been in a position to do so, they were welcome to invite students to join this process. During the member checking process, none of the participant teachers raised disagreement with any of the data analysis and findings, suggesting that the co-research element had potentially enhanced the trustworthiness of the data due to the positive relationships with teachers that had been developed during the process. The three key figures had mainly requested for few points to be clarified and rephrased, but again, the data analysis and findings were largely accepted during the member checking process.

Power distribution was an ethical consideration throughout (Palaiologou, 2016 and Cohen, Manion and Morrison, 2018) – the power that D’Amore might be assumed to have had over the music teachers, the power that the researcher may have had over teachers in certain scenarios and vice versa, the power that the teacher will have had over students and so on. Some of these

¹⁵ One teacher – Miss Lewis – unfortunately could not be contacted for member checking. Only the Phase 1 participants suggested minor amendments to be made to the findings chapter to further clarify meaning and intention.

power differentials remained beyond control, but steps were taken to minimise this, for example arrangement for interviews was on mutual terms, co-researching, and making it clear to teachers that they did not have to participate, despite D'Amore's initial contact. The co-researching approach also adhered to the principle that the case study schools should have gained something from the research process, both through teacher co-researching experience and the dissemination of the teacher reports. This demonstrated my commitment to ensuring parity between those within the teaching profession and researchers based in Higher Education. Furthermore, it must be emphasised that the co-research approach was not intended to exploit teachers by coercing them into revealing research priorities which would then be unpicked during the analysis phases of the research. No malicious ulterior research motive was present for wanting to implement the co-research approach; only those reasons documented in this thesis, with good, honest intention.

Trustworthiness of the research

May (2011: 77) defined trustworthiness in research as producing 'true knowledge'. Lincoln and Guba (1985) proposed four criteria to frame and generate trustworthy qualitative data: credibility, transferability, dependability and confirmability. To ensure credibility, prolonged engagement was achieved with the case schools through email correspondence over a period of a year. A minimum of two visits in each school occurred, with one of the two visits lasting for a minimum of three full days, during which observations were conducted and few data collection methods were implemented with different participants to triangulate data. This sustained involvement with participants within their own natural school environments ensured that I was able to develop a well-informed view of the context by experiencing it for myself. Furthermore, after each school visit, peer debriefing occurred with supervisors, which helped to consolidate my experiences and expose alternative perspectives through supervisory questioning. Member checking was also carried out post-data analysis, to ensure that the participants agreed with the portrayal of my experiences and formation of meaning. Any discrepancies raised by participants during the member checking process were addressed accordingly, as without such action, the findings would not have credibly represented participant perceptions. This was an important factor when striving to give power to participant voices.

To address the transferability of the research, the audience of the PhD research will be able to decide whether the findings could be applicable to their own contexts. This could be assessed through the descriptive means that have been used to present the findings, for example the level of detail present within the case descriptions and portrayal of the participants. Furthermore, the

findings presented in the teacher reports as a short-term outcome of the co-research approach, discussed in the above section, were also seen as way of assessing the transferability of the research. None of the teachers challenged any of the findings or interpretations presented in the teacher reports, signalling that I had begun to develop a trustworthy picture of each of the cases.

To establish dependability, the supervisory team of this project have had access to raw data in which to compare researcher interpretations if required. It was also made possible for an audit trail of data to be traced, which consisted of raw data, end of day researcher reflections, and memoing, as documented throughout the data analysis process. Furthermore, throughout the findings chapters, participant quotes extracted directly from the raw data have been presented for the reader to also check the dependability of interpretations. Due to the nature of the research being for a PhD, it was not appropriate for additional researchers to be involved to fulfil a confirmability dimension. However, it was believed that such aspects as member checking, supervisory monitoring, triangulation, retention of an audit trail and co-research aspects all contributed towards achieving agreement about the findings having represented the data collected.

Data analysis

According to Cohen, Manion and Morrison (2018: 664), the process of data analysis involves 'exploring and making meaning of the data'. For Stake (1995: 75) this encompassed the researcher concentrating 'on the instance trying to pull it apart and put it back together again more meaningfully – analysis and synthesis in direct interpretation'. It is the act of interpretation that is the part of data analysis which is able to delve deeper into the potential meaning of data, of which was to be an important feature in the development of original knowledge contribution for this research project. Reflexivity was an important element of this stage of the research project to facilitate data analysis at an interpretive level, whilst remaining aware of researcher bias, positioning, assumptions made, and impact upon the data analysis (Cohen, Manion and Morrison, 2018).

Thematic analysis

Clarke and Braun (2017: 297) described thematic analysis as being 'a method for identifying, analysing, and interpreting patterns of meaning ('themes') within qualitative data'. They described their version of thematic analysis as aiming to 'identify and interpret, key but not necessarily all, features of the data guided by the research question' (ibid). The emphasis of their

approach is centred upon 'producing rigorous and high-quality analysis' (ibid) through a process which provides 'a robust, systematic framework for coding qualitative data, and for then using that coding to identify patterns across the dataset in relation to the research question' (Braun and Clarke, 2014: 1-2). Although the approach is sometimes negatively demarcated within the research field (Braun and Clarke, 2006), Savin-Baden and Major (2013: 440) regarded it as being 'one of the best'.

One of the key advantages of utilising thematic analysis for this research project is its unusual scope in flexibility in comparison with other data analysis processes (Braun and Clarke 2006, 2014 and Clarke and Braun, 2017). Braun and Clarke (2006: 78) 'argue thematic analysis should be considered a method in its own right', as opposed to being a process that occurs within other analytic methodologies: 'through its theoretical freedom, thematic analysis provides a flexible and useful research tool, which can potentially provide a rich and detailed, yet complex, account of data' (ibid: 78). However, they do point out that this does not mean that the approach is atheoretical, but rather it can be utilised as a method that fits within many qualitative theoretical frameworks and research paradigms (Nowell et al., 2017). This element of theoretical flexibility was particularly fitting for this research project, due to the combinational social constructionist and constructivist positioning adopted. Braun and Clarke (2006) confirmed that the approach allows for both social as well as individual psychological interpretations of data, which was a trait deemed as being able to facilitate both social constructionist and constructivist interpretational lenses. This was also thought to be useful when considering the three-pronged nature of the RQs, which sought to explore understanding, implementation and experience of ILMF. Furthermore, the thematic analysis method could be used for analysing most data types (Clarke and Braun, 2017), which was judged as being suitable in consideration of the co-research approach which had left the research project open to a wide-range of data collection methods. Indeed, Braun and Clarke (2006) regarded that thematic analysis is useful for those researchers working within a collaborative, participatory research design, perhaps also due to its accessibility as both a method for early-career researchers and as an approach which can produce accessible findings for non-specialists, which was attractive for this project in making the findings accessible to the participants in particular.

Analytic process

The process of data analysis is said to occur as soon as the researcher starts to notice patterns of meaning in the data, which could happen as early as data collection (Stake, 1995 and Braun and Clarke, 2006). The end point of data analysis is said to occur at the reporting stage, once the content and themes of the data have been satisfactorily established by the researcher (Braun and

Clarke, 2006). In between these start and end points, there is a constant moving back and forth between the data and the analysis whilst the researcher develops their interpretations of the data (Stake, 1995 and Braun and Clarke, 2006). Braun and Clarke (2006) devised six phases to provide some form of structure for this reflexive process, which was utilised as the analytical process for this research project¹⁶. Whilst following the six-phase process for the data analysis of this project, Braun and Clarke's (ibid) 15-point checklist for conducting good thematic analysis was also adhered to, for example by ensuring that data extracts illustrated analytic assertions made, that sufficient time was spent on conducting the analysis, and that the concepts relayed in the report were consistent with epistemological positioning. The six phases along with a description of the process involved has been displayed in Appendix 14 (ibid: 87). Furthermore, Nowell et al. (2017) demonstrated how researchers could address Lincoln and Guba's (1985) criteria for establishing trustworthiness during each phase of Braun and Clarke's (2006) thematic analysis process. By following this guidance, the third column featured in the appendix demonstrates how this research study addressed the matter of trustworthiness during each stage of the analysis process. Each of the six phases followed for the data analysis have been discussed in greater detail below.

Phase 1

Akin to the noting of initial ideas advised by Braun and Clarke (2006), Miles, Huberman and Saldaña (2014) also advocated use of jotting and memoing to enhance and intersperse the analysis process, beginning from data collection onwards. According to Miles, Huberman and Saldaña (ibid: 94), a jotting 'holds the researcher's fleeting and emergent reflections and commentary on issues that emerge during fieldwork and especially data analysis'. Jottings used for this research project noted matters relating to personal reactions to participant data, inferences of meaning, notes to pursue points further, cross-referencing to other data or the research literature, and doubts about some aspects of the data (ibid). On the other hand, a memo 'is a brief or extended narrative that documents the researcher's reflections and thinking process about the data' to capture the synthesis of data into deeper meaning (ibid: 95). Topics that featured on such memos included how data related to the RQs, emergent themes, potential limitations of the study, ethical dilemmas and personal relations to the participants and ILMF within my insider / outsider positioning.

¹⁶ Although some of the terminology mentioned bears similarity with grounded theory, the thematic approach differs largely in terms of intuitive freedom and being able to use codes stemming from existing literature, as opposed to codes solely stemming from the data itself. Furthermore, the intention of this research study was not to generate theory.

A part of Braun and Clarke's (2006) first phase of data analysis was transcription. Hammersley (2010) believed that there are two meanings of data – that which is given to the researcher from the original source, and that which the researcher chooses to take from the situation. The data which the researcher chooses to take is affected by assumptions, bias and selected theoretical frameworks, which is reflected in the applied transcription process (Hammersley, 2010 and Cohen, Manion and Morrison, 2011). Furthermore, Giddens (1976) pointed out that data is subject to a double hermeneutic process, as qualitative data often captures participant interpretation, which is later subject to a second level of researcher interpretation. Yet despite these issues, it is often believed that so long as the transcription approach taken is justifiably fit for purpose according to the research aim, design and chosen method of analysis, this is deemed acceptable (Arksey and Knight, 1999; Braun and Clarke, 2006 and Cohen, Manion and Morrison, 2018).

The data was transcribed by myself, as although traditional transcription can be a 'mechanical, repetitive, fatiguing process', it also allows for increased familiarity with the data which would aid the later analysis process (Arksey and Knight, 1999: 143). However, not all data collected during the two phases was transcribed to the same extent. Due to the in-depth nature of the data collected during the lengthier interviews conducted during Phase One and the teacher interviews for Phase Two, data was largely transcribed in full verbatim form, where almost all words said during the interview were written down (Hammersley, 2010). Due to the high volume of data gained from other Phase Two data and increased number of viewpoints included, partial transcription was carried out. According to Arksey and Knight (1999: 144), a 'partial transcript is where the researcher keeps full interview notes and has only key sections of the tape transcribed' – that which was relevant to the RQs.

The style of transcription adopted involved a number of decisions that were made of what ought to be included in the written data in seeking answers to the RQs. Hammersley (2010) posed several questions to frame this decision-making process. These questions had prompted key stylistic guidelines that were followed for the transcription of data in this research project (Appendix 15). All audio and video recordings transcribed were archived for future reference, in case that any of the stylistic decisions made were deemed insufficient at a later stage in the analysis process (Arksey and Knight, 1999). Such recordings were also used to check the accuracy of the transcriptions, as it is not uncommon for mistakes to be unintentionally made (Arksey and Knight, 1999 and Cohen, Manion and Morrison, 2011).

Phase 2

An approach of inductive and deductive coding and theme development was deployed, akin to that used by Fereday and Muir-Cochrane (2006). This dualistic approach was adopted due to the acknowledgement of being unable to ‘forget’ my previous knowledge of ILMF gained from the literature, impacting on the codes developed through a ‘literature lens’. As advocated by Rowley (2002), a priori codes that stemmed from the literature and teacher areas of research interest were used, as it was deemed unrealistic to say that the data was approached from a completely blank canvas. However, as it was important for me to present the participant’s viewpoint as fairly and as openly as possible, inductive coding that stemmed from the data was embraced primarily. Regardless of whether codes were inductive or deductive, Miles, Huberman and Saldaña (2014) advocated the development of code descriptions and definitions to ensure researcher consistency. Brief notes were made regarding what each of the codes sought to capture to ensure such consistency during the analysis process of this project.

Although open-coding was largely adhered to, as advocated by Braun and Clarke (2006), some other types of coding methods, as described by Miles, Huberman and Saldaña (2014) were kept in awareness to ensure that codes captured the three key aspects of the RQs: understanding, implementation and experience of ILMF. These codes included: in vivo coding which drew upon the wording of participants (to capture what was understood and experienced), (as also discussed by Silverman, 2013); process coding which related to observable and conceptual action (to capture what was implemented); values coding to note attitude and beliefs (implemented and experienced); descriptive coding of topics (understood, implemented and experienced); and emotion coding (experience). Attribute coding was also utilised on a basic level to capture descriptive information that was to feed into the case descriptions which were interwoven into the data analysis and findings chapter, along with the themes captured.

Manual vs computer-based coding

It was deliberated whether to code data manually or whether to use computer software to aid to the coding process for this research project. This remains an unresolved debate within the literature (Wellington, 2015). Richards (2015) conveyed concern about using computer software to aid the coding process. One of her apprehensions was that the coding process itself becomes more dominant over researcher interpretation and meaning development when using computer software. However, Miles, Huberman and Saldaña (2014: 48, 50) argued that use of computer software is ‘an excellent way to store and maintain your data’ and enables ‘selective monitor display of data and your assigned codes in multiple configurations for researcher review and

analytic thinking'. Thus, a combination of manual coding and computer-based coding was carried out for this project. Firstly, manual coding was conducted for Phase 2. This gave the impression of facilitating an increased closeness to the data, without the initial introduction of an additional instrument (the computer) acting as a metaphoric barrier between myself and the data. Following on from this process, the manual coding was transferred across onto a computer through use of NVivo software, prior to the commencement of Phase 3. NVivo was selected due to colleague recommendation for qualitative research and availability. Once the initial coding had been transferred onto NVivo, codes and their attached data were more easily reviewed and organised according to the development of my analytic thought.

Phase 3

The second cycle of coding that was discussed by Miles, Huberman and Saldaña (2014) related to the discovery of patterns or themes, akin to the third and fourth steps of Braun and Clarke's (2006) thematic analysis approach. To aid this third phase, thematic maps were produced to assist with this sorting process, as advocated by Braun and Clarke (ibid). It was kept in mind that some of the initial codes could form main themes or sub-themes (ibid). However, those codes that did not seem to fit were accrued into a miscellaneous theme so that they were not discarded too prematurely and could easily be drawn upon if a pattern later emerged which involved them, as advised by Braun and Clarke (ibid). Data was reduced when deemed appropriate to disregard 'repetitive and meaningless data' in relation to the RQs (Male, 2016: 183). However, no themes were entirely abandoned at this stage, as without having carried out the next phase, it was unclear whether the themes needed combining, refining, separating or discarding.

Phase 4

The fourth phase of data analysis involved the refinement of the proposed themes, resulting in some of the themes being discarded due to diverse or a lack of supporting data, and the collapsing of some themes into each other (Braun and Clarke, 2006). To avoid a never-ending refinement process and re-coding, when the refinements failed to perceptibly add anything judged as being important, the phase was completed, as advised by Braun and Clarke (ibid). Furthermore, data within themes was sought to link meaningfully with each other, and themes were sought to differ with clear distinctions (ibid). It was advocated for this phase to be implemented on two levels: 'reviewing at the level of the coded data extracts' to ensure that all extracts belonging to each theme formed a coherent pattern; and to 'consider the validity of individual themes in relation to the data set, but also whether your candidate thematic map 'accurately' reflects the meanings evident in the data set as a whole' (ibid: 91). Thus, in summary,

it was decided whether the themes fairly and effectively represented the data sitting within them, and to identify and code any other data within themes that had been missed in the previous two stages.

Phase 5

The fifth phase involved the defining and further refinement of the themes developed so that it was clearly understood what the themes were and what they were not, and the deeper analysis of the data within them (Braun and Clarke, 2006). This included 'identifying the 'essence' of what each theme is about (as well as the themes overall), and determining what aspect of the data each theme captures' (ibid: 92). It was deemed essential to develop a clear, rich understanding of the themes at this stage in order to generate a fruitful and fairly representative report of the findings during the next phase. Each theme was also named at this stage, and was sought to be 'concise, punchy, and immediately give the reader a sense of what the theme is about' (ibid: 93). This was to ensure that readers' interest could be captured and that there could be less room for misinterpretation about what this research project proposed.

Phase 6

Wellington (2015: 265) went as far as saying that this write-up phase is arguably the most important phase, and that 'justice needs to be done, and to be seen to be done' through a fair, clear, and interesting presentation of the findings. Within the write-up, it is said that the themes claimed should be backed up by sufficient evidence in the form of data extracts (Cohen, Manion and Morrison, 2018). Although verbatim quotes can be used to demonstrate and strengthen thematic claims, selecting the quotes to feature within the data presentation sections involves difficult choices to be made (Wellington, 2015). This relied upon researcher judgement. Stake (1995) also added that such verbatim quotes had an alternative purpose, so that the readers of the findings could consider alternative interpretations than those offered in the report. Furthermore, such extracts were to be embedded within a rich narrative that provided context to the analysis and the story told, in answer to the RQs (ibid).

Miles, Huberman and Saldaña (2014) proposed that rich descriptions of people, events and settings is one of the key contributions of qualitative analysis. Descriptions of tangible items that were presumed to be familiar to many readers of the report, for example music classrooms and schools, were used to assist in the process of naturalistic generalisations being made, so that the readers could 'gauge the accuracy, completeness, and bias of reports of other matters' (Stake, 1995: 87). Coe (2017: 6) also illuminated why thick description is especially important within the

interpretivist and constructionist qualitative paradigms – ‘many constructs cannot usefully be quantified; only rich qualitative description can capture their essence’. This was believed to be true of ILMF and the data collection settings. Beyond such matters of contextualisation and facilitating the judgement of trustworthiness, Miles, Huberman and Saldaña (2014: 332) talked of the interpretive and analytic purpose of such descriptions: ‘to illuminate the constant, influential, and determining factors shaping the course of events and what it all means in the grander scheme of things’. It is hoped that the data analysis and findings presented in the next chapter have achieved such important traits.

Chapter 6 - Data analysis and findings

Chapter overview

The purpose of this chapter is to present the data analysis and findings for this research project, in answer to the RQ. Four overall key themes are proposed:

1. 'Aspirational' theory
2. Revolutionary change
3. The influence of power versus the utopia of freedom
4. The Musical Futures community

Each of the key themes consists of a number of sub-themes to represent ideas which have stemmed from the data¹⁷. A summary of how ILMF was perceived by participants has been initially provided as an overview, showing how each of the themes and sub-themes contribute towards overall perception. It is also proposed that ILMF cannot be separated from MF in the cases of the four schools of this research project. Within this chapter, a discussion about how the themes and sub-themes relate to each other will be presented with the aid of a concept map. This leads on to a brief discussion about the music teachers' education backgrounds and research interests that they initially proposed for the co-research element. To follow, the four themes will be explored in detail, drawing upon data from across Phases One and Two of this research project.

How is informal learning perceived?

In order to find out how ILMF was perceived by participants, the following three-pronged RQ was posed:

How is informal learning, as advocated by Musical Futures:

- a) Understood by secondary school music teachers, students, and key figures associated with the Musical Futures branch of informal learning?
- b) Implemented by secondary school music teachers and students associated with Musical Futures?

¹⁷ Each of the themes and sub-themes have been substantiated by data from each of the Phase One participants, along with data from each of the four case study schools. However, due to word count restrictions, it has not been possible to draw upon data from each Phase One participant and Phase Two settings to illustrate the points made within this chapter.

- c) Experienced by secondary school music teachers and students associated with Musical Futures?

Although in theory, the concepts of understanding, implementation and experience can be separated, it became clear during the data analysis process that the concepts could not be separated in analysis. For example, it was understood that ILMF was regarded as revolutionary change, was subsequently implemented as such, and then experienced as revolutionary change. Thus, the themes and sub-themes cannot be neatly categorised as either 'understanding', 'implementation' or 'experience' of ILMF. The slight exception to this rule was the aspirational theory theme (not including its sub-themes). Within the context of this research project, ILMF was mainly understood as such, and not often implemented or experienced as aspirational theory. Furthermore, it should be noted that the purpose of Phase One of this research project was to explore how ILMF was understood, in accordance with RQa). The Phase One participants were interviewed only about their understanding of ILMF. Although they had experienced and implemented ILMF in different circumstances and in different roles, the data gathered from Phase One has mainly been used to inform the 'understanding' aspects of the findings presented.

Overall, it has also been found that ILMF cannot be completely separated in the data from MF and classroom music lessons in general. Although ILMF was talked about as a separate concept to MF in Lucy Green's interview, and to an extent in the interviews with Anna Gower and Abigail D'Amore, the possibility of differentiating between ILMF and MF dramatically reduced when the Phase Two data was explored. Therefore, aside from the aspirational theory theme (again, not including its sub-themes), the remaining themes and sub-themes were believed to contain an element of ILMF, but were clouded by other factors, including MF, the concept of classroom music lessons, school ecology, teacher values, pedagogy and background, and so on. I had attributed this to the length of time that MF and ILMF have been present in the classroom music lessons within the case study schools, and over time ILMF had become diluted, as substantiated by the data. Thus, the four themes are believed to capture the key aspects of which ILMF is a part of, but not exclusively about. An essence of ILMF is present in all, although the themes cannot be distilled to capture ILMF alone. For example, ILMF has contributed towards the concept of 'revolutionary change' being understood, implemented and experienced by participants, although it is claimed that there are other contributing factors which will have impacted upon this perception, including MF. Therefore, unless it was made clear that ILMF was being referred to exclusively, the term MF has been used in this findings chapter to represent both MF and ILMF as a fusion.

Four key themes, along with several sub-themes have been proposed as findings of this research project. Thus, in summary:

1. ILMF originated as theory built upon the five principles of varying importance to participants, posed as a potential solution to the problem of school music, yet is not always successful in doing so.
2. ILMF is understood as a change from traditional, formal ideals, impacting upon mindset, musicianship, sometimes provoking feelings of confidence and fear in participants.
3. ILMF represents the hope of freedom, choice and trust, yet is subject to power, authority and marketisation.
4. ILMF comes to life in the community, and it is where adaptation and misconception can occur, resulting in the potential demise or sustainability of the phenomenon.

Concept map

A concept map has been produced to illustrate how the themes and sub-themes relate to each other and fit together as a whole:

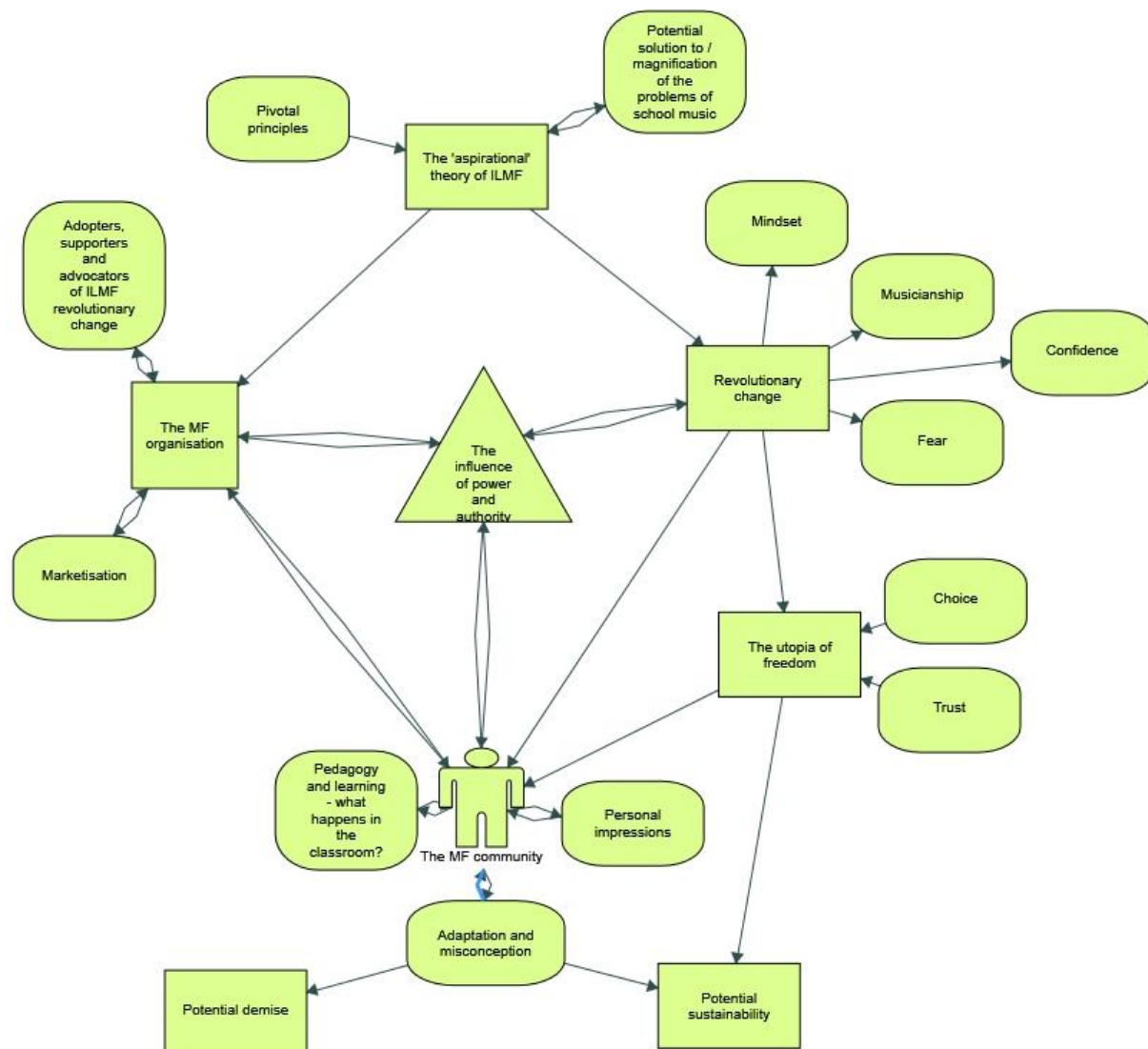


Figure 8: Concept map to illustrate how the findings of the research relate to each other

At the top of the map, Green's aspirational theory appears, as the starting place of ILMF. The principles of ILMF feed into the theory, with some being perceived as more important than others. ILMF was devised in an attempt to solve some of the problems of school music – thus, the problems both feed into the theory as part of the inspiration behind it, and aim to feed back to the problems in order to solve them. However, for some, ILMF magnifies these problems.

ILMF then runs down two strands: the MF organisation and revolutionary change. The MF organisation features due to being an adopter, supporter and advocate of ILMF revolutionary change, so is a key initiative for this concept map, but both contributes towards and is affected by marketisation. There are four branches of revolutionary change: mindset, musicianship, confidence and fear, and are all believed to be a part of this change process. However, both revolutionary change and the MF organisation are subject to the influence of power and authority, yet they can also be sources of power and authority themselves at times. Through revolutionary change, freedom is deemed as a possibility, on the grounds of choice and trust.

All of the above strands then feed down into the community, where ILMF can be considered as coming to life. It is within the community that teachers and students reside. The community has been tempted and affected by revolutionary change and the utopia of freedom, is guided by the MF organisation, but is subject to the influence of power and authority. However, the community and indeed MF as an organisation can also be sources of power and authority at times. The community can influence the MF organisation as MF are reactive to the community's needs. In the community, pedagogy and learning is affected by MF and ILMF, and personal impressions form as a result of experience. It is also here where ILMF adaptation and misconception occurs. Adaptation, misconception, personal impressions and pedagogy and learning all feed back into the community through experience and communication. It is believed that ILMF misconception, the influence of power and authority, negative personal impressions, and marketisation could contribute towards the potential demise of ILMF. It is believed that successful ILMF adaptation, positive personal impressions and the utopia of freedom could contribute towards the potential sustainability of ILMF.

Teacher music education backgrounds

I had considered whether the case study school teachers' own music education backgrounds would have an impact upon their pedagogy and engagement with MF. However, it was found that the six teachers who participated in this study had varied music education backgrounds and no clear pattern was found. Miss Harper, Miss Lightfoot and Miss Lewis had primarily traditional, classical music backgrounds, whereas Mr Holmes, Mr Reed and Miss Covington all claimed to be primarily self-taught musicians, with elements of their music education backgrounds sharing some similarities with the popular musician backgrounds of Green's (2002) study. Thus, not all of the teachers of this case study were drawn to MF and ILMF implementation for reasons linked to their own music education backgrounds.

The teachers' research interests

As previously mentioned in the methodology and methods chapters, teachers were asked to propose research areas of interest to explore within the context of their own schools¹⁸. The reasoning behind each of the teacher research interests has been provided in the table below:

¹⁸ Copies of the overall reports presenting the findings of these teacher research interests for each school can be found in Appendices 10, 11, 12 and 13.

| Teacher | School | Research priority | Teacher reasoning |
|------------|--------|--------------------|--|
| Mr Reed | OLHS | Student progress | <p>Mr Reed: I think that because [the concept of progress is] just banded around all the time. It's just such a big thing I guess. I suppose, sometimes there's a thought that say if you've got a kid who plays bass guitar in sort of like an informal learning lesson, he might only be playing four notes, and then if you do that project again, he might play bass guitar again and still only play four notes. Is there a real progression? [...] But we've got obsessed with this thing of progression in education, so it probably moves away from the sort of idealist approach, you know from the informal learning thing.</p> <p>Mr Reed's concerns lay specifically with the ILMF aspect of choice, where students were permitted to choose their own instrument and song choice, which could have resulted in students failing to challenge themselves. He also perceived that wider conversation about progress from those in power did not align with the ILMF approach.</p> |
| Mr Holmes | TGS | KS2-KS3 transition | <p>Mr Holmes had selected KS2 - KS3 transition as a research area of interest as he felt that students may find a large leap between their primary school and MF secondary school experiences. In particular, Mr Holmes felt that music lessons would have been more structured in their primary schools, and that they would have struggled with the freedom of their MF secondary school music lessons. However, it could be considered whether MF secondary school music lessons with an ILMF approach would be less of a jump from primary school music lessons, in comparison with formal, traditional secondary school music lessons. Nevertheless, this topic area was one of question for Mr Holmes, as it posed a potential problem for his implementation of MF and ILMF.</p> |
| Miss Lewis | RS | KS4 composition | <p>Miss Lewis: Because it's the thing I find hardest to teach. And I want them to understand where an influence might come from more readily than they do currently. So, if I do more (laughs), if I do more</p> |

| | | | |
|----------------|------|-------------------|--|
| | | | <p>workshopping¹⁹, and group things together, then they might pick up on that and use it as a composition idea. Because that notion of getting something started in a composition, like I mentioned earlier, just with the chord progression, it's so hard.</p> <p>Miss Lewis had found composition hard to teach (to her KS4 students in particular, whom she deemed as a priority due to the examination board requirement for the specified graded composition element), as she had struggled to get her students to make a start with the development of creative, musical ideas. Thus, she had perceived MF and ILMF as a possible solution to this encountered problem, yet had perhaps not experienced the success she had hoped by this point.</p> |
| Miss Covington | TGPS | Friendship groups | <p>Miss Covington: So I have always gone with friendship groups for all of the reasons MF state, that they're more confident when working together, we discussed yesterday that it's quite a personal thing, so sometimes you might want to be around people that you feel more comfortable around. But we've had quite a lot of focus in school in groupings [...] Some are mixed, some are based on ability, some might be based on whether they're pupil premium, or SEN, or whatever. [...] Whereas for me, I've always stuck with the friendship groups, which can be sort of a complete variant. Sometimes they are mixed ability, sometimes they do end up as a very much same ability group as we discussed earlier.</p> <p>Thus, school agenda was starting to raise questions in Miss Covington's mind about how her students should be grouped, and about the lack of control she currently had about the various ability groupings that her students had chosen. When asked about the tipping point which would result in a change in her pedagogy from allowing students to work in friendship groups to her allocating groups, her answer was: '[It depends upon] the progress that they make. Seeing whether, whether it restricts them, or</p> |

¹⁹ MF classroom workshopping is advocated as a whole-class practical activity approach to teaching and learning, often to develop students' skills in composition. More information can be found at: <https://www.musicalfutures.org/resource/getting-started-with-classroom-workshopping>

| | | | |
|--|--|--|--|
| | | | whether it helps them to progress and move forward'. This relates back to Mr Reed's area of interest about progress. |
|--|--|--|--|

Table 2: Reasoning behind the teachers' research interests

Overall, ideas relating to these teacher areas of interest have been explored within the four themes that have been proposed for this research study. It can be considered whether these identified research interests allude to potential problems with the ILMF and MF approaches (with ILMF and MF being a problem magnifier, see 1.2.4²⁰ below), or whether the teachers wanted to highlight the solution that MF and ILMF posed for their areas of interest (with ILMF and MF being a solution to the problem of school music, see 1.2 below).

The seven stages

It was found that the only stage of Green's (2008) model that was explicitly mentioned by the participants (aside from Green herself, who briefly mentioned the seven stages in her interview), was the first stage – *In at the deep end*. For the teachers in particular, it was found that the *In at the deep end* stage and ILMF had become merged together in understanding, implementation and therefore experience – with an absence of explicit mention of any of the other stages. This almost reflects the portions of writing allocated for each of the stages in Green's (2008) book, where the first stage dominates almost throughout. It could also be considered whether this was the most appealing stage for the teachers to implement, due to inclusion of the most amount of principles within the stage – the stage that most closely reflected the natural practices of the popular musicians. It is believed that the principles were deemed as being more important to the teachers within this study than the stages of the approach, due to their frequent explicit mention. Furthermore, curriculum time for music lessons was not in abundance within any of the case study schools. Although Green (ibid) had advocated for each stage to last between four to six lessons, there simply might not have been enough curriculum space for teachers to have implemented each of the seven stages.

However, it could be considered that some of the fundamental ideas behind the stages were implicitly incorporated into some of the case study schools. Capped choice and an increase in structured guidance was observed in OLHS, RS and SGPS (stage 2). In TGS, students were participating in composing using an informal approach (stage 4). The invitation of external

²⁰ Such numerical references relate to the numbering of the themes and sub-themes established within this chapter.

musicians was observed in RS during the time of data collection to produce a musical theatre composition (stages 4 and 5), and mention of popular musicians having been previously invited into schools to perform music was also mentioned by Mr Reed, Mr Holmes and Miss Covington (stage 5). No mention of classical music being used as part of an ILMF approach was made by any of the case study teachers (stages 6 and 7), perhaps suggesting that ILMF has been unable to progress beyond the genre of popular music. Although the first stage was not observed in practice at the time of data collection for this research project, it was explicitly spoken about by teachers, and was said to occur at a later time within the school year. However, no teachers explicitly mentioned a repeat of the stage (leading to an occurrence of stage 3).

The lack of conscious implementation of the stages (aside from the first stage) could be considered as an adaptation of the approach, linking to the sub-theme of adaptation and misconception (4.2). However, as this thesis was focused upon participant perceptions and the seven stages were not explicitly mentioned by any of the participants, concept of the seven stages did not arise during the analysis process as an explicit theme or sub-theme itself.

1. Aspirational theory

This theme captures aspects from the data which suggests that there is a concept of the purest form of ILMF – that which is more closely linked with Green’s theory of ILMF. Gower referred to Green’s theory of ILMF as being ‘aspirational’, implying that it is something to aim for, possibly out of reach, and as something perhaps separate to when ILMF becomes adopted and adapted in the classroom, and fused with MF. This aspirational version of ILMF lies closer to theory than practice in schools. The theme represents more of a starting point from which ILMF then comes to life. For the teachers, the aspirational theory was more removed in practice. All of the teachers had an awareness of Green and some of her ILMF principles, although most could not easily recall the principles (five out of the six participant teachers):

Miss Lewis: I completely forgot it’s called informal learning. But I think it’s one of those really important things... No. I can’t say I’m recently aware of [Green’s] work, though we definitely studied some of her things at university.

For Miss Lewis, the concept of ILMF appeared important, but the labelling and details of the academic work were not. A backwards approach was often adopted in schools – it was believed teachers tended to highlight aspects of their practice that fitted within the theory, rather than purposely starting with and being able to identify the principles they were following and how. This was evident through informal discussions that took place during and after lesson observations. Indeed, I also tried to identify aspects of ILMF whilst observing lessons, even though I was not

wholly convinced that they were intentional aspects as opposed to coincidental aspects. For example, students were observed working in friendship groups in all of the case study schools in a majority of lessons. Although this could have been seen as the implementation of one of Green's principles, it could have been enacted for a variety of other reasons instead. This doesn't mean that the theory, aims and ideals were not consciously and actively implemented to start with, but that they had since become muddled with practice to such an extent that the written theory was aspirational rather than being realistic and evident in practice, as reality served to distort and diminish these. Both D'Amore and Gower agreed that ILMF was more likely to be found in schools who were at the early stages of implementing the model, for example those in Australia. In England, it was believed that teachers had adapted and internalised ILMF as more of an ethos than a model, as the approach had been established in the country for over ten years by this point. Although elements of ILMF were likely to have been integrated into classroom music lessons in some capacity, it was considered a messy job to attempt to pick these out. Green rightly pointed out that although she was working inside MF when she had further developed ILMF, she could be separated from MF. However, in the context of the case study schools, this was not possible.

Gower concluded her interview by saying that Green's model was 'aspirational', and that teachers would find the reality of implementing the model quite difficult, especially considering their wider school ecologies, and that it would be a messy process. ILMF was considered as something for teachers to work towards, rather than a realistic expectation. However, it was believed that Gower was talking about replication in its entirety, as opposed to the possibility of replication of certain aspects. In the following statement, Gower reflected upon her implementation of the pilot study: 'But you can't necessarily replicate the equipment, but you can replicate the kind of feeling of being... of [students'] thoughts and needs being considered in planning a curriculum'. Thus, ILMF meant much more than the literal five principles alone. Although the equipment, attention and professional input of the ILMF pilot were 'not always replicable', other aspects of the theory, for example 'the kind of feeling of being' were replicable and meaningful. This resonates with Green's view, which begins to broach the topic of a change in mindset:

Green: I mean, what I have found most teachers say, having tried the methods, more or less in the way that I've written it down, they say 'I'm probably not going to actually put it into practice exactly like that, but, I've learnt some things about children's learning, and about teaching, which has changed my perception of what it is to teach and learn music.

Thus, once the aspirational theory had ventured into the community of teachers, departure began to occur. D'Amore reflected upon the development of ILMF with the release of a second edition Teacher Resource (D'Amore, 2009), of which practice had impacted upon theory: 'the theory is

still there, very solidly, but the practice really informed that'. This further represents a departure from aspirational theory. However, for Mr Reed, the notion of there being a correct aspirational theory and a correct way of 'doing' MF was very much still alive: 'So, it's just kind of like constantly reaffirming how it should be. Observations, sending people on training. I think MF, it's like marmite, isn't it. When people hate it - and I think for some people, it's a step too far'. For Mr Reed, although he acknowledged that teachers interpreted MF differently, there was still a way of doing it 'how it should be'. Although he did compare the aspirational theory to marmite, with some teachers not being willing to give up control. Ironically, there was still a sense of control being exhibited in this statement – of there being a 'right' way of implementing MF, and wanting to reaffirm this to his colleagues.

1.1 Pivotal principles

Green (2002, 2008) identified five principles of ILMF (P1-5), as discussed in chapter two, which formed the basis of her aspirational theory. Within the findings, two out of five ILMF principles were perceived as being of greater importance according to the Phase One data: student choice of the music to be learnt; and the aural learning aspect. Thus, P3-5 could perhaps be viewed as the negotiable principles. However, Green was keen to point out that the number or separation of the principles out into five points was not the important aspect. Furthermore, teacher facilitation appeared to be the key overarching factor which underpinned the principles:

Green: There are certain things - principles - which are adaptable but they still have to be in place for it to be considered to be going on at all. And one of those is of course student choice, and teachers standing back for at least two or three... two lessons at least.

In the Phase Two data, teachers implemented different principles to different extents. Thus, different principles were pivotal for different teacher participants, as it was the teachers to a large extent who decided which of the principles would be emphasised in their lessons. The concept of choice was a point of interest and often an important one for students and teachers, reflected in many of Green's principles. In particular, the provision of choice was key for students in being able to work in friendship groups, and to choose the instrument they were playing on. This concept has been discussed in further detail below (3c).

The only teacher who voiced that they implemented all five of the principles throughout his practice was Mr Reed: 'I'm a bit of a purist in that sense'. However, he did acknowledge he had

adapted the stages of *In at the deep end*²¹, which actually appeared to involve a lack of implementation of the principles, instead:

Mr Reed: We all did the same song as a class. And then I might have like the drummers working together, the guitarists working together, the bass players so they could develop the parts within little groups, so then they filter back to their groups or whatever.

Thus, until they had reached Year 9, P1 and P3 were removed or limited. Furthermore, observation records of Miss Lightfoot's Year 9 group revealed that the first principle was also lacking, perhaps because it had proved previously unsuccessful in OLHS. Capped choice was offered in this scenario, where students were required to choose from a small selection of songs, chosen by the teacher. Although purposely exaggerated, Miss Covington echoed a view that perhaps implementation of the principles exactly how they were written was aspirational and unrealistic: 'depending on, the group I've got, there wouldn't be that many of them who could go away, choose their own song, and play it exactly as the song is'. As will be discussed in more detail within this chapter, Miss Covington's approach, along with the other teachers' approaches, involved greater teacher control over aspects of student support and choice, casting into doubt which and to what extent each of the principles were truly implemented. Furthermore, Miss Covington alluded to a cap on the amount of freedom she felt that students could cope with, suggesting that the aspirational theory was beyond the possibilities of practice at times. Particular points of interest relating to each of the principles have been highlighted below.

1.1.1 Principle 1: Learning music that pupils choose, like and identify with

To what extent students were able to choose a song to copy varied by school. In TGS, students were observed composing only, so no choice of song to copy was witnessed. Mr Holmes mentioned that this option was made available to students in Year 9, when they participated in a project akin to *In at the deep end*. For SGPS, capped choice was implemented for Year 9 students, where they were able to choose a song to copy from a selection which had been chosen by the teacher. However, during the period of my observations, teacher choice of song to copy was being implemented. In RS, Year 9 students participated in an *In at the deep end* activity based upon teacher choice of song. Students having liked the songs on offer was possible, but being able to identify with songs was a difficult concept to judge. Without complete free choice, it is suggested that students were not able to wholly identify with the song in consideration of their out-of-school selves, although they might have been able to identify with the song temporarily within the enclosed school environment. Thus, the splitting of in-school and out-of-school identities was a possibility. For OLHS, it was more difficult to determine whether the first principle

²¹ '*In at the deep end*' refers to the first stage of Green's (2008) approach.

was being implemented. Miss Lightfoot emphasised that it was: ‘free choice of song, free instruments’. Yet complete choice of song was not observed, and resource booklets, informal conversations with students and limited observation demonstrated a capped choice being made available to students. This is not to say that free choice didn’t occur at all, only that it was not witnessed. It was also of interest to note that although this research project was about informal learning, and it was believed that Year 9 students were the closest to those experiencing that in the school during the time of data collection, I was discouraged from focussing upon these classes. This could have been for a variety of reasons, but one might have been the potential chaos of those lessons, as perceived by the teachers, and their wish hide these lessons due to a potential fear of judgement.

1.1.2 Principle 2: Learning by listening to and copying recordings

Although this second principle relates to the aural copying of recorded music, it was found that this principle had often become generalised, and simply meant ‘aural learning’ to teachers, not always involving the copying of a recording, and was experienced as such by their students. In all of the schools, aural learning was carried out by students, and in many cases, it was the preferred method of learning music, over traditional notation methods. Particularly in TGS, aural learning had become a mantra for the teacher: ‘if it’s not in your head, it’s not in your hands’. Students understood this to mean having the music in your head and being able to focus, as an essential pre-requisite to participating in musical activities, without the additional barrier of notation:

You can count it in your head, whereas if you’ve got it written down, you’re using your eyes. You can close your eyes and then do it. You concentrate better with your eyes closed.

John, Year 7, Focus Group 1, TGS, 04.10.16

It was in TGS that the value and status given to aural learning over use of traditional notation was particularly high. However, during some particularly noisy Year 7 classes (for example on 26.09.16 in OLHS), I had questioned to what extent it was possible to learn by listening. Traditional notation was on display on a large whiteboard for students to refer to, but the classroom was incredibly noisy and many of the ukuleles that students were playing on were out of tune. Thus, it was questioned whether aural learning was not valued as much during this lesson, and the reading of traditional notation and being seen to be playing ‘in time’ as a whole class was more important to Miss Harper. Therefore, this principle could have been seen as being pivotal at different times to different teachers.

1.1.3 Principle 3: Learning with friends

The third principle appeared to be an important one, particularly for students. This related to the option of choice, and issues of fear and confidence in music, as will also be discussed later on in this chapter (2.3, 3.3). In general, a high majority of the teachers explicitly agreed with the principle, and gave students the option of choosing whom they worked with providing they worked well together: 'I always let them choose who they want to be with. And then if it's a case of you know 'if you're not working, then we'll split your friendship groups up' (Miss Lewis). Students substantiated this, with a minority of students from OLHS, RS and SGPS who recalled incidents of being separated from their friends in music for reasons relating to behaviour management issues. Thus, their element of choice about whom to work with was removed as punishment. This corresponded with Miss Harper's view, although instead of using the removal of choice to work with friends as punishment, she used it as a preventative, perhaps due to a lack of trust relating to previous negative experiences:

Miss Harper: With choosing their own groups [...] I like to let them choose, because I think they work better in their own friendship groups, because they can obviously be as they are, with their mates. But again, occasionally, with some classes, I don't always think it works well, because I think that sometimes they mess around.

Thus, choice could be viewed as something which misaligned with the formal expectations imposed by the wider school ecology – of students not messing around. Miss Covington also demonstrated doubt about use of this principle, and had recently begun to question the importance of allowing students to work with friends: 'Whereas for me, I've always stuck with the friendship groups, which can be sort of a complete variant. Sometimes they are mixed ability, sometimes they do end up as a very much same ability group as we discussed earlier' (Miss Covington). Perhaps this relates to a lack of control that these two teachers in particular were experiencing – control as a preventative for behaviour management issues, and control relating to the variety of student abilities possible within each friendship group. Therefore, although this principal was found to be pivotal for many of the students, some of the teachers were not wholly convinced.

1.1.4 Principle 4: Personal, often haphazard learning without structured guidance

The fourth principle involved haphazard learning. Implementation of this principle was conveyed by Mr Holmes at TGS:

Mr Holmes: But that idea that it's not... the path of the lesson's not really set by me, and that it's not... the timings of the lesson aren't formalised, and we're not going to spend 20 minutes on this and 30 minutes on that.

However, although it is understood that Green's (2008) intention behind the principle related to a lack of structured guidance for learning within lessons, many of the other teachers had perceived this principle as relating to chaotic, haphazard environments. According to Mr Reed, this aspect had the potential to highlight when students were not learning: 'Whereas on the keyboard, with the headphones on, you can be very... you cannot be learning and not be engaged, but it not being apparent. So I think it's a misconception that there's more learning occurring'. Although he did not feel that students were learning any differently, when students reached a trough in their learning, formal lessons had the ability to conceal these dips to a greater extent. One of Mr Reed's Year 8 students was keen to dispel the misconception that although student actions could look haphazard, this did not mean that work was not being completed: 'So, we're not really messing about, but we're like experimenting, you know, all the different techniques we can use' (Evan, Year 8, Focus Group 1, OLHS, 05.10.16). However, noise was an often-unwelcome aspect of the implementation of this principle in this school:

Harley: But it's easy when you're in a practice room and by yourself. But when you're like in [the classroom] when everyone's in the same room, it's a bit like...

Victoria: ...chaos!

Grace: There's loads, and when you can hear it, it's like a competition.

Year 10, RSL Focus Group 1, OLHS, 23.11.16

Thus, haphazard aspects were perhaps more suited to smaller group sizes, than for larger groups. This would depend upon school resources – whether there were enough practice rooms to house small groups of students 'doing' haphazard learning, or whether they would all have to work alongside each other in a classroom, resulting in a counter-productive noisy environment. Although this principle might have occurred whilst the teacher was present, it was questioned whether this principle only truly occurred during practice time, when only students were present. This concurred with a comment Mr Holmes made: 'And so it's... classroom workshopping is an example of non-formal teaching, but kids in practice rooms, working things out together, is an example of informal composing'. Thus, the informal learning aspect occurred in practice rooms.

1.1.5 Principle 5: Integration of listening, performing, improvising and composing

Out of the five principles, the fifth one appeared to be the least pivotal. It was not noted that any of the teachers or students spoke explicitly about the integration of listening, composing, performance and improvisation as being particularly important for their school music lessons. However, when a Year 10 student from RS was asked about what a 'normal' music lesson might

consist of during a group interview (23.02.17), the following response was given: 'Well we kind of split it up into different parts, like composing, performing, listening and appraising, and yeah, right now, we're supposed to be composing'. However, when I thought about the lesson context which the student was referring to, there was indeed examples of listening (to each other's' compositions, music for inspiration), performance (to the teacher or to small groups of fellow students, of compositions using vocals or instruments, at times), and improvisation (whilst trying to explore ideas during the composition process). Thus, although it may not have been intentional from the student's point of view, integration of such elements appeared to occur naturally during the composition lessons. It was observed that the organic enactment of the principle occurred in all of the schools during lessons, regardless of the topic focus. Yet none of the participants stressed the importance of this principle over the others. Mr Reed alluded to an ingrained habit of music teachers to deliver the components separately:

Mr Reed: I think the problem with music is we teach projects, don't we, essentially, so we'll go from like a composition task to a performance task, and then they'll go back to a composition task.

Perhaps this is a hard habit for music teachers to break, especially considering reinforcement from KS4 examination structures, although the components do tend to integrate, with or without explicit intention.

1.2 Solution to or magnification of the problems of school music

This sub-theme includes some of the problems of school music of which the ILMF aspirational theory had attempted to solve. Within this sub-theme, data will be examined to explore the extent to which participants perceived ILMF as a solution to these problems. Key themes from the literature have informed the categorisation of codes under this theme, along with Green's view of the problems that her theory sought to solve:

Green: So it's to do with student motivation, student alienation, student boredom, the exclusivity of the previous curriculum which made a lot of students coming out of school thinking they were unmusical, the lack of opportunity that it gave to large numbers of students, and motivation problems.

In agreement with Green, most of the music teachers participating in this study had viewed ILMF (seen as being fused with MF) as being a problem solver in various ways:

Miss Lightfoot: I think lots of the problems are they're taught very like the way I was taught. [...] Very traditional, very old school, very teacher-led, 'do this do this do this', not very engaging. [...] And I think MF does address it, because [...] it's more focussed on the

students themselves, and what they enjoy doing, and put the emphasis on them and making them do the work independently.

In summary, the school teachers felt that the problems solved by MF included: lack of enjoyment; lack of time for school music; alternative ways of making music when lacking equipment; lack of practical, useful music-making; a loss in translation between teacher and student; and traditional didactic teaching. However, the pop classical rift is one of the problems which was largely absent in my data about whether ILMF worked towards solving. A reason behind this might lie within a later theme (4.2), as ILMF can be misconceived as being a phenomenon relating to popular music only, and those lessons observed in school did heavily feature popular music instruments and/or music. Also, the matter of student perceptions of musicality which Green raised will be explored within a later theme (2.2). Through her selected teacher research interest, Miss Lewis had highlighted her perception of ILMF and MF as being a potential problem solver for the difficulties she had previously experienced whilst trying to teach KS4 composition (see Table 2). However, she had not yet experienced success with this possible solution in practice.

1.2.1 Authenticity – connect or disconnect between in-school and out-of-school

Another problem of school music which the aspirational theory sought to overcome was the matter of authenticity for students. Mr Holmes talked of how he had tried to make the content and structure of his MF and ILMF music lessons authentic, by implementing projects with authentic outcomes that involved engagement with the outside community: ‘always with an authentic outcome and a real purpose and for a real audience’. The authentic outcome and real purpose was often the production of a recording, book, or other end result which was linked to the outside world.

In OLHS, reducing disconnection largely related to instruments played in school being purchased for out-of-school use, the success of extra-curricular activities, the production of models produced by professionals, and the opportunity for students to connect with external professionals, for example:

Mr Reed: It’s connection with professional world with musicians... And then there was a conference at the Southbank Centre in 2008. I took like one of the first kind of little bands I had in school called Curfew. [...] It was a fantastic opportunity for the kids, to actually be involved in something like that, professionally, and to engage with people from outside of school.

Mr Reed’s recollection sounded like a high point in his career, consisting of a different form of authenticity, stemming from ILMF implementation. In RS, a band I had observed practicing

together at lunch time had formed during lesson time and had continued to make music together out of the classroom: 'We started in class and then we kind of brought it outside the class' (Brandon, Year 9, Interview Group 1, RS, 22.02.17). Similarly, in SGPS, akin to that mentioned in OLHS also, a success story of the connect between in- and out-of-school music was captured through the future success of a popular music band which had formed during their school days: 'We've got quite a few students - ex-students now - who are out gigging musicians, and they come back, which, I think that sort of speaks for itself'. This was a marker of success for Miss Covington, suggesting that ILMF had worked towards a solution for the problem of school music lacking authenticity.

1.2.2 Inclusion and participation

In the context of this study, inclusion was understood to mean the action of involving all students in their music lessons through equal access and opportunity, and participation was understood to mean the participation of students in active music-making. The concept of ensuring inclusivity and participation in music lessons was important from the outset of MF and ILMF theory, as emphasised by Green and D'Amore during interview.

Inclusion and participation were particularly noted in my lesson observations and reflections. For example, in OLHS, during Year 7 lessons, students were able to play three instruments (keyboard, ukulele and guitar) on rotation throughout the lesson (observation notes, 26.09.16). However, it was also noticed that some students were selected by the teacher to play an electric bass, electric guitar and drum kit towards the end of the lesson. It was perceived that this was either to reward good behaviour, or to stretch higher-ability students. In TGS (04.10.16), I had made the following comment in a reflection upon a Year 7 lesson: '[students] were willing to contribute ideas and help to make musical decisions, and were all participating in the music-making fully.' During the same lesson, all students were participating in a class composition on the instruments. However, upon closer consideration, the more dominant students who were participating willingly in classroom discussions tended to be playing on the more 'desirable' instruments, for example the drum kit and electric guitars. The more submissive students were playing on keyboards (which were in abundance). It was questioned whether the free instrument choice offered to students was actually fully inclusive and fair, or whether some students were being quietly marginalised. Nevertheless, in RS, Miss Lewis appeared determined to make her music lessons inclusive for the majority: 'So, the idea that music isn't just for the select few, I like. I value that music's for everybody'. Jenny, from Year 7 (Interview Group 1, RS, 24.02.17) echoed this sentiment about her music lessons: 'Also, it's like everyone's in it. Like everyone's involved. So it's not like all of a sudden 'well, I'm out of it' and then that person comes back in. Everyone's included.' Riley of Year

9 (Interview Group 2, RS, 22.02.17) felt that this feeling of inclusion was extended to break and lunch times: 'I like it because I just like coming here, coming in.' It was as if he felt a sense of belonging within the department. Furthermore, Miss Lewis saw MF has having the potential to break a cycle of disenchantment with music that had been passed down generations of students: 'there's still a generation whose parents hated music because they were made to sing, for example, or told they were rubbish at singing. I'm finding that less in the classroom now'.

1.2.3 Motivation

Motivation and engagement with music appeared to be an important attribute for the teachers, one which they felt had improved through implementation of MF when asked about the potential impact of the phenomenon in their schools:

Miss Lewis: In my current Year 11, I have three students. In my current Year 10, I have nine students. My current Year 9 [...] there are 34 students. So, I don't think that's purely me. [...] I'll take the credit for half of those numbers. But I think it's definitely the MF approach that's got them all engaged, because before, they didn't go to the practice rooms to make music – they went to doss.

It was also noted in lesson observations and reflections that students did generally appear more motivated than not, and on some occasions it was felt that all students within a class showed high motivation during some parts of the music lessons. This motivation was often towards use of the instruments, and being able to play something in class. As a general point, during teacher-talk overt engagement and possibly motivation noticeably dipped, and when instruments were being handed out, overt engagement and possibly motivation peaked.

1.2.4 Magnification of the problems: behaviour management and aspects of student choice

Out of the six teachers, Miss Harper was the only teacher who was not directly affiliated with MF, although she taught at a school that was affiliated with MF. Her view of ILMF was often different from the other teachers of this study, but perhaps reflected the view of many other music teachers outside of the MF Community. When asked about her views on ILMF, she gave the following response:

Miss Harper: Perhaps [the problems of school music are] played out a bit more. [...] Because there's a bit more freedom, [...] I think some kids obviously can run with that, but perhaps not all kids... I think, with choosing their own instruments, I've found that sometimes kids will go... like for example with singing, because they think that's the easiest thing.

There were two main points of concern for Miss Harper with ILMF: behaviour management concerns and choice of instrument according to that which was perceived to be easy. Miss Harper attributed these concerns due to the increased amount of freedom that ILMF offered. Miss Harper tended to represent a voice which lay on the periphery of the MF Community, at times in conflict with the views of her colleagues. This colleague dissonance will be further explored in a later theme (2.1).

However, in considering the teachers' research interests proposed, additional problems potentially caused by ILMF implementation were suggested. Mr Reed raised the aspect of student choice as being potentially problematic in relation to student progress. He had questioned to what extent students could progress when they were permitted free choice of instrument and the option to repeat the same 'four notes' (see Table 2). He felt that the ILMF concept of progress was a change in comparison to a linear notion of progress (further discussed below under 3.1.2). For Miss Covington, student progress was potentially connected to student grouping. She felt that her lack of control over whom students chose to work with whilst experiencing an ILMF approach had the potential to negatively impact upon their progress in school (see Table 2). Furthermore, Mr Holmes had raised an issue relating to KS2 - KS3 transition through his teacher research interest, as he perceived a significant leap between traditional KS2 music lessons and ILMF KS3 lessons (see Table 2). These were not the only perceived changes that ILMF had the potential to incite, as discussed in the next theme of revolutionary change.

2. Revolutionary change

ILMF is often perceived as revolutionary change, in comparison to traditional, formal music education and ideas about musicianship. The values and ethos of ILMF which are often different to those expected of traditional, formal views are captured within this theme, along with the fundamental beliefs which lie beneath ILMF about what music education should be about and provide for students. MF has assisted in supporting and advocating this change, often through communication and the provision of resources to the community. However, with revolutionary change comes risk, which can be seen as being difficult to enforce.

Overall, according to Green, the success of MF was largely down to the change in practice that ILMF had contributed towards:

Green: My view is that the injection of the novelty and the turning around of thinking with the informal learning model, is at the core. [...] Plus I think the idea that it has evolved into a movement, rather than a project, and that it's a movement for teachers led by teachers.

Green had referred to ILMF as being an 'injection' of 'novelty' – something 'fresh' and new, which had changed thinking patterns, promoted and communicated largely by MF. ILMF now meant so much more than an aspirational theory alone – it had become a movement. Relating back to the injection of fresh practice, Green points out the main changes in practice which makes ILMF different:

Green: [Previously] a) the teacher was still choosing the music, and that's such a profound difference, b) the kids didn't have a musical model that they were being asked to copy aurally, and it wasn't one they had chosen themselves either. And it's those two things together that make the informal learning model different to most music education that went on before.

For Green, these were the two defining features of change. It could have perhaps been these two features of change that had appealed to teachers during the explosion of initial take-up: 'And then it suddenly exploded, and it was a really interesting time, because we just didn't account for what would happen, we didn't realise' (D'Amore). D'Amore's statement suggests that the extent of which teachers were interested in this stage was unexpected, and that the positive success stories which came out of the change in practice gave MF and ILMF a sense of power. Gower talked of the change she had witnessed in schools implementing MF: 'you walk in a Champion School²² and it just oozes MF, you just know and feel, that this... it is the place that's changed because of it.' Thus, the change has progressed from the teacher and their practice to the overall 'place' – a feeling of change which could be known and felt, but perhaps not always verbalised. The change was sensed. Reflecting back upon her time as a practicing teacher when she was implementing ILMF, Gower talked of the positive changes which had occurred in her school:

Gower: What music wanted, music got, and I'd say that was a kind of a turning process, and MF underpinned all of that [...] I constantly found myself to saying to people, 'music in our school just doesn't look like you'll ever see it in other schools'. And having to constantly try and explain that, but I loved it, I loved being so different.

For Gower, the differences included: an increase in available equipment; increased student inclusivity and participation; increased student enthusiasm; and interestingly, actual music happening. Gower compared ILMF to the 'normal' curriculum, and to other local school music lessons – there was a change witnessed. On a more personal level, Gower experienced a change in role in comparison to her training, which resulting in a new-found enjoyment for her job. ILMF had resulted in a change in thinking and a change in motivation for Gower, and had broken the cycle of practice replication from her previous training experiences. Akin to Gower feeling that her

²² Champion Schools are affiliated with the MF organisation and are advocates for the approach.

school music lessons were different in comparison to other school music lessons, Mr Reed and Miss Lightfoot had also found that to be the case, in comparison to previous schools they had taught at. The initial impact of the change in OLHS was also described by Miss Harper and Mr Reed:

Miss Harper: I suppose at the start, it had a big impact, with the rock bands. That's quite unusual, or was quite unusual, to have like a rock band kind of thing in your class.

Mr Reed: And sort of when we brought [MF] in, there was a huge like kind of sea change, in like the type of kids we saw in music, and the number of kids having instrumental lessons. In the number of bands that there were in school, so there was like extra-curricular become much wider, so lots more kids involved in music.

The presence of rock bands was a change for Miss Harper, along with an increase in diversity and take-up of instrumental lessons for Mr Reed. Another change was that in OLHS, they 'don't prepare kids for KS4 in KS3' (Mr Reed). Thus, they were teaching for the majority and not the minority of a national picture. However, for some GCSE students, this presented a difficult situation, as Josh found GCSE music 'harder' than expected: 'like learning different key words that you've never before is more of a difficult thing' (Year 10, GCSE Focus Group 3, OLHS, 22.11.16). This shows that there might be disadvantage to those who do want to take music as a GCSE option coming from a MF route, as there was a void in their theoretical knowledge, perhaps exaggerated by a KS3 ILMF approach. Thus, MF could be seen as creating a problem here. Nevertheless, in addition to overall change, three sub-themes have been organised to capture the more specific key concepts which have been subject to this change, according to the data.

2.1 Mindset

ILMF involves a fundamental change in mindset about what is and should be valuable in music education compared to traditional, formal ideals. This change in mindset involves in-depth thinking, reflection and understanding of ILMF and the values and ethos it promotes, within the context of school music. This sub-theme captures the beliefs and values of the participants relating to music education, since their involvement with and exposure to ILMF. Furthermore, the ILMF approach can be seen as enhancing in-depth student thinking and increased focus during lessons. Some teachers had referred to experiencing 'lightbulb moments' to capture their initial realisations of understanding ILMF and MF, although data and my observational experiences in schools suggested that this knowledge had since become tacit, forming a part of teachers' every day practice.

The occurrence of a mindset shift was an intention of those which were a part of the MF organisation:

D'Amore: But really trying to get across to teachers, that this is about a pedagogy and it's about a mind-set-shift, and it's about really examining your own teaching and learning, and making sure that it means something to your students.

It was an important aspect of communication for MF, that teachers had to truly understand the mindset and ethos of MF, and that it involved thoughtful change which was not immediate. Thus, the message was that it was not an easy, quick fix.

2.1.1 A 'lightbulb' moment

Aside from Miss Harper, all of the other participating teachers recalled experiencing 'lightbulb' moments when they had begun to truly understand MF and ILMF, for example:

Mr Reed: That kind of initial exposure to MF was like a kind of lightbulb moment because it sort of raised this kind of like, 'of course kind of music's not right in school because...' and it kind of like resonated with my own experience.

Although the teachers experienced their lightbulb moments at different times, all five had experienced the phenomenon.

2.1.2 A tacit knowledge

After each of the teachers had experienced this lightbulb moment, in time, the ILMF and MF approaches had become tacit knowledge for them: 'I guess it's a tacit knowledge [...] it's unthinking now, that's just how I plan and that's how I work' (Mr Holmes). The chosen aspects and principles which were of value and success to each individual teacher had informed and changed their general practice. This idea of tacit knowledge moulding into general pedagogy is akin with D'Amore and Gower's previous speculation that it would be difficult to separate ILMF from MF, as the general ethos of both had become 'normal' practice for the teachers of focus in England, where the approach had been around for many years by this point. However, Miss Lewis did reveal that it was her natural way of teaching anyway, so it can be questioned which had happened first – whether Miss Lewis had identified that her existing pedagogy naturally aligned with MF, or whether she had actively implemented MF as a different, stand-alone model.

2.1.3 Student impact

The mindset shift and presence of MF and ILMF tacit knowledge which had occurred in teachers is believed to have had a knock-on effect onto their students. This involved a deepening of their thinking, and an increased sense independence, according to their teachers:

Mr Holmes: So, what you're after all [of] the time from your students is [...] a deepening in the quality of, and the thoughtfulness of their response.

Miss Lightfoot: Whenever they do choose their own music, they don't need me to go to them - 'and this is how you play this and this is how you play this', they can work it out themselves and get on with it, and I think they do it independently.

For Mr Holmes, he felt that his change in mindset and pedagogy had enabled his students to approach the subject area more thoughtfully. Contrary to his earlier belief, this did not simply involve giving students free choice of song, but was more rooted in the aural learning aspects which had ignited students' curiosity about how music was constructed. Miss Lightfoot had identified that the skills which students had developed in their music lessons from Year 7 onwards, enabled them to progress without too much reliance on the teacher during future lessons, again equipping students with skills and habits which were deemed to be of future value for them. Students also recalled a sense of focus that they experienced during their music lessons, perhaps due to the level of in-depth thinking they had accessed, particularly in TGS.

2.1.4 Disparity in mindset

Not all colleagues shared all aspects of this mindset to the same extent, however. In OLHS, Mr Reed reflected upon his difficulties in ensuring that all of the music teachers within the department shared the same mindset. This was one of the things that had surprised him the most about the approach:

Mr Reed: Getting other staff on board. [...] And in some respects worked well, and happened quickly, but in other times took... it seemed to be quite frustrating because it was like the small steps regarding people who probably weren't that comfortable with doing it.

The implication was that it was Miss Harper who remained uncomfortable with the approach. In her separate interview, she attributed this to a perceived loss of teaching traditional, formal elements such as notation, which she valued:

Miss Harper: We used to try and teach a lot of notation, shall I say, and that's kind of gone by the side if you like, as we've gone more kind of practical. [...] Me and [Mr Reed] have talked about this quite a lot, of issues of us not teaching notation. [...] I feel a bit mixed about it.

Although Miss Harper had identified that the recently implemented Just Play²³ (JP) approach had taken some steps to improve inclusion of notation (perhaps in comparison to ILMF), work was still to be done. It could be questioned whether ILMF and notation were seen as being mutually exclusive, and should notation play a bigger part in music lessons, would the pedagogy still resemble ILMF, or would it revert back to a more traditional, didactic model of teaching.

2.2 Musicianship

ILMF involves a change in what constitutes musicianship in comparison to traditional, formal, classical ideals. Musicianship stemming from ILMF could be seen as more natural and comprises of participatory musicing, according to teacher perceptions. Musicianship stemming from ILMF is often pitched against the ideal of the classically-trained professional, and can result in increased confidence and the ability to learn through aural means. This sub-theme captures the essence of what counts as musicianship within the ILMF and MF mindset. However, in practice, what constitutes as musicianship could vary, for example being in-time, holding instruments correctly, focusing on the task, and performance. Some schools had sought to instil this mindset to a greater extent than others, yet participation remained a consistent element of musicianship. Mindsets have been challenged and broadened to reconsider what musicianship is and should be about in classroom music lessons.

2.2.1 *'I am a musician'*

All of the teachers who participated in this study wanted to instil the self-belief of being a musician in their students. Mr Holmes from TGS was often observed referring to the characteristics of musicians in his lessons to encourage his students to adopt certain behaviours (for example, confidence, support for others, concentration – Researcher Reflection, 06.10.16). Mr Holmes also reflected upon the first time when he had noticed that his students had adopted musician behaviour, after having implemented the MF approach:

Mr Holmes: I got a sense really that they'd grasped the discipline of music, and so when we were doing composing music to represent the different types of formations of rock, so like metamorphic rock, and so for that whole project it felt like working with an orchestra, and it felt like I was the conductor.

²³ According to MF (n.d.c.) 'Just Play is our MF 'first access' programme for both teachers and students. It is designed to build holistic musical skills and an understanding of how to play as a whole class band.' More information can be found at: <https://www.musicalfutures.org/training-type/just-play>

However, Mr Reed expressed a slightly different view, which appeared to stem from the concept of being able to read notation as equating to musicianship: 'And I think my idea is not to make everybody into musicians - which is why I don't believe in the whole notat[ation thing]'. For Mr Reed, importance was placed upon providing students with the foundation to enjoy making music as a recreational activity, as opposed to professionalism. Miss Lewis agreed with this viewpoint, and drew upon the wider general skills which can be gained from music lessons as being valuable for students:

Miss Lewis: You'll become a more rounded person, able to communicate better, be creative - you don't have to leave here a musician' [...] I don't think I've heard that excuse now. [...] And it's got to be of some impact of MF that's led to that.

For Miss Lewis, positive impact had been felt, which she had attributed to MF. Perhaps students had begun to realise that music lessons were not just for the minority who wanted to be professional musicians, and that music was accessible to all, akin to the MF ethos. Miss Covington raised a similar point:

Miss Covington: It's about everyone has got the right to have a good music education, and that KS3 curriculums should prepare them for GCSE, whether or not they've had private lessons in the past is irrelevant. It's just about getting all of them involved in all of them making music, and all of them seeing themselves as a musician as well.

However, Miss Covington's view about KS3 music lessons preparing students to take music for KS4 was in contrast to Mr Reed's earlier expressed view. Yet Miss Covington's viewpoint also stemmed from the desire for inclusion – to provide all of her students with the tools to access KS4 music, should they wish to do so.

The findings of whether this mindset of musicianship had transferred across to students was mixed. There was a divide found between the concepts of amateur musicianship and professional musicianship. Many students did regard themselves as musicians, particularly in TGS where the notion was explicitly communicated to students, although at times, the understanding was that as they did not play music for a career, they were in a different league of musicianship. Again, musicianship was linked to the ability to play an instrument, and sometimes through teacher reinforcement:

Because in the induction bit, Mr [Holmes], he had a word with my Dad, and my Dad told me that he'd said to him that I've got a really good musical ear and a good talent with different musical instruments. So I think I'm a really good musician.
Jason, Year 7, Focus Group 2, TGS, 05.10.16

This topic has been explored in more detail within TGS Teacher Report (Appendix 11). Should students regard themselves as musicians, this had the potential to overcome one of the problems of lack of musical participation out-of-school, along with having the self-belief to achieve in-school:

Gower: For me, [...] it was not being afraid of having a go. So you know, looking back on school music and thinking 'actually I could probe that couldn't I', rather than 'oh no, you can't, I'm not a musician, I can't do it'. So, breaking down that barrier of 'music is... I am not... musical talk, a musician'.

Thus, providing students with the mindset, confidence and self-belief of thinking that they are a musician could potentially have a positive impact upon their perceptions of school music, achievements, and subsequent generations of students.

2.2.2 Being musical

In order to encourage the notion of musicianship in their students, and to nurture skills and knowledge in alignment with an ILMF and MF approach, teachers often had to reconsider what they counted as 'being musical', what level of attainment was desirable, and what attributes would be valued during this process. For some students in OLHS and SGPS, the importance of playing 'in time' was recognised as a musical achievement. For Miss Lewis, the notion of there being no right or wrong, and no set rules which could not be broken in the vain of creativity set music apart from other subject areas, and was an important notion of musicianship: 'So that's how I find it different, is there's no right or wrong. Yes, we don't have as many things of 'you've learnt these facts, and then you regurgitate them'' (Miss Lewis). Thus, musicianship was about the freedom for students to decide how their music should be. Yet there was also the question of how much to expect from students, and whether musical skills and knowledge alone would count and be valued, or whether more general traits would be recognised and praised. Student ability was a factor in this decision-making process for Miss Lewis:

Miss Lewis: And it worked for the more advanced students, but it didn't work for the less advanced students, although again, in accepting that, it's okay if they've just learnt one riff. It's that idea of, am I to expect them to have learnt an entire song and that's good, or is it simply working out of a riff and a chord progression – that's also good.

However, in consideration of examination requirements, expectation for achievement is likely to increase for her KS4 students. For Gower, her experiences of MF and ILMF in the primary setting had encouraged her to question the attributes that she would have counted as musicianship:

Gower: I've seen what I would have probably considered to be poor music, in that the chords aren't right, and the notes aren't right. But I've seen absolutely quality musicianship, in terms of listening, concentration, and kind of those skills that you need to be a better musician.

Thus, listening, focus, inclusivity and engagement were valuable musicianship attributes from which students could progress from, based upon their current ability and capacity. However, the notion of playing on the instruments in music lessons was a frequently raised concept, particularly by students. Thus, it could be understood as this being the defining valuable feature of what music lessons should be consist of. This might have stemmed from ILMF and MF influence ('MF was mainly an instrumental model', D'Amore), or might have been an identified point of success of the pedagogy, as it corresponded with student values. However, it was a point of conflict when students who did not play an instrument took music as a KS4 option, particularly in RS:

Josh: Some people take music to fill their timetable.

Abby: Yeah. Some people just like take it as a gap to fill, and they can't actually play an instrument and they like do it anyway.

Martin: And they like make friends and no one knows how to play an instrument, and you're like 'why are you doing this?', 'because I can'.

Year 9, Interview Group 1, RS, 22.02.17

For this group of Year 9 students who did play an instrument, they felt that it was unfair that there were other students in their group who did not – hence, they missed the exclusivity of music that MF and ILMF had strived to overcome.

2.3 Fear and confidence

With change also comes fear, namely fear of judgement from others. Events were recalled from students of being bullied for poor classroom performances. Although some participants alluded to music as being 'a personal thing', working in friendship groups and peer support could help towards overcoming fear. Confidence can be seen as being enhanced through use of ILMF / MF. Many examples of students overcoming their embarrassment and shyness to participate in performances have come to light. In all of the schools, showcasing performance was a key part of classroom music lessons.

2.3.1 Teacher fear

Whilst conducting her research, Green recalled experiencing fear in observing ILMF being taught, particularly in relation to the haphazard and non-linear patterns of student learning. This fear was something she felt was still in abundance today: 'a lot of teachers are still pretty anxious about

putting particularly informal learning into practice'. This fear, perhaps due to a lack of control is something that Mr Reed and Miss Covington could understand, for example:

Miss Covington: Whereas that would have been a real fear when I started, first started teaching, just letting them go, because I would have been 'ah no, they need more guidance' or 'they're not going to come back with anything any good'.

Although it appeared as if most of the teachers of this study had begun to overcome their fear, there was still a sense of anxiety perceived at times, whilst I was observing. Miss Lewis referred to one of her classes as being a 'Nemesis class', whereas Miss Harper mentioned that the students in one of her classes 'weren't very good' – these were almost perceived as reasons to justify why a lesson had perhaps not gone as wished for by the teachers. Furthermore, it has already been mentioned that although *In at the deep end* was being taught during the data collection time at OLHS, I was not encouraged to focus on these groups – perhaps through teacher fear of judgement.

2.3.2 Teacher confidence

On the whole, MF could be seen as boosting teacher confidence levels:

Miss Lewis: I find with MF, I engage much more in the skills that I find threatening. [...] I speak more confidently about music, because I am - I feel I'm getting a better understanding myself, through this approach of teaching.

Akin to Miss Lewis, Gower had reportedly felt increased self-belief and had become more positive about her own teaching ability. However, Gower did later state that she felt that MF were 'talking to those teachers who already have that confidence it takes to want to do it...', suggesting that the confident teachers were drawn to MF, rather than MF transforming levels of confidence from a low level.

2.3.3 Student fear

For some students, fear could have stemmed from previous bad experiences in music lessons. Some students even recalled a feeling of humiliation and being bullied as a result of having to perform in their music lessons.

Bethan: It's embarrassing.
Lucy: Just in case like you get something wrong.
Kate: And then people laugh.
Year 8, Focus Group 1, SGPS, 11.10.16

For other students, it was simply the pressure that made them fear performing in front of others, including assessment and teacher pressure: 'It's like if you're being recorded, you mess up more. Like with all the pressure' (Mark, Year 8, Focus Group 1, OLHS, 05.12.16). Another cause was identified due to not being in the company of only friends:

First of all, I consider who's doing it, because I don't really like doing it if I don't like them, because I find it nerve-wracking, like if I don't do this, or if something goes wrong here, or they don't like this and they don't like that.

Matthew, Year 8, Focus Group 2, OLHS, 05.12.16

Thus, not being able to work and perform in front of friends, and facing the prospect of assessment from a teacher caused anxiety and pressure for the students. The concept of performance is not an essential concept of ILMF, yet could stem from the perception that ILMF equates to band work, and bands usually perform music in front of others.

2.3.4 Student confidence

On the flip side of this, some students reported feeling more confident to play music and perform with their friends, a principle of ILMF:

In school, I'm not bothered like because we're all friends. If somebody messes up, it doesn't really matter.

Louisa, Year 7, Focus Group 3, TGS, 06.10.16

This point about students feeling more comfortable when working with their friends has been discussed further in the SGPS Teacher Report (Appendix 13). Teachers also reported similar progress in raising student confidence to perform. This increase in confidence to perform had been attributed to including it as a part of 'normal' school music culture, just as many aspects of MF and ILMF have been mixed into 'normal' school music practice: 'I used to hate it, because I used to like shake. But I've done it for so long now that I'm alright' (Jasmine, Year 10, RSL Focus Group 1, OLHS, 23.11.16).

3. The influence of power versus the utopia of freedom

ILMF is often restricted by power: the power of authority from SLTs, government and policy; and the power from the drive for marketisation within the current societal climate. Herein threatens the continuation of ILMF. However, ILMF can sometimes be strengthened by power: the power of the teacher and student voice permitted through choice and freedom. ILMF can offer the hope of freedom and choice for teachers and learners, independent from other sources of power, authority and restriction. Although most of the participants in this study strove for freedom, some

teacher fear stemmed from the prospect of student freedom (for example, Miss Harper, 1.2.4). Freedom requires trust: trust in students; and trust in teachers as professionals. This theme captures both the variety of powerful forces at play, and their antidote: freedom.

3.1 Power, authority and the marketisation of MF

The exercise of authority often results in a lack of teacher and student choice, misaligning with the ethos of ILMF. In the context of this data, authority is seen as often restricting the implementation and potential sustainability of ILMF. Due to many pressures placed upon MF from those in power and authority, including policy-makers and funders, MF can be seen as being split between the aspirational theory of ILMF and its inclusive ethos, and marketisation linked with issues relating to money, possibly resulting in the packetization of ILMF for sale, which misaligns with the ILMF ethos of freedom. Experiences recalled and language used which eluded to the process of MF marketisation have been captured within this sub-theme. This process could threaten the continuation of MF, potentially causing the demise of ILMF for those who have accessed the approach through the organisation. Furthermore, the power and authority of SLTs within schools can restrict and pressurise teachers into conforming with a more formal, traditional model of education. There is also the power and authority of teachers upon their students to consider, although some of this will be further discussed later within this chapter (4.1.3).

Despite obstacles, MF and ILMF can also be seen as a source of power themselves:

D'Amore: And I think that the power of what you see coming out of something like MF, well MF, the kind of talent that emerges, the sense of ownership the kids have, the skills that it gives them [...] it's particularly in an informal learning environment.

The power which comes out of MF and ILMF has been attributed to student empowerment, as a result of participating in MF and ILMF pedagogy. Yet teachers can also be seen as a positive source of power including those in authority, including the government:

Gower: Whether that's in terms of talking to a hundred teachers about... what I was doing sitting in the DfE, talking about Monk's Walk and doing a speech and they clapped at the end and I realised the power of that classroom voice, which is so important.

In the above statement, Gower was reflecting upon a talk that she was invited to give at the DfE to promote the success she has had whilst implementing MF and ILMF within her previous school, Monk's Walk. At that moment, she had felt that her voice as a teacher was a great source of power, which others listened to.

3.1.1 Government authority

One of the authorities that can be seen as having power over MF is the government and their education policies. Although Green stated that ILMF and MF had ‘no government support whatsoever’ during its initial start-up, she did reluctantly correct herself to admitting that ‘maybe [ILMF had] one mention in the government Music Manifesto²⁴, and one sort of tick in the box from Ofsted, and not a lot more than that really’. However, D’Amore did reflect back upon Margret Hodge (Minister of Culture at the time) and Estelle Morris (Education Secretary at the time) speaking at a MF event which ‘really put MF into the sector’, providing approval. Mr Holmes similarly reflected that it felt like ‘music was on the agenda’ during the early days of MF, in particular in light of Michael Gove’s ‘promising’ comments on music education about all children having the opportunity to learn musical instruments, and the Ofsted Wider Still and Wider²⁵: ‘and for the first time, I saw what people were saying in Ofsted, and that what people were saying in MF were one [and] the same thing’. D’Amore also still maintained that Ofsted were ‘actually very passionate about MF as an approach’, despite more recent changes in education. Mr Reed explained how the changes in education policy have had an impact upon implementation of MF in his school:

Mr Reed: There was a whole agenda around personalised learning, so that was with a Labour government, that was a big thing David Hargreaves and the four deeps²⁶. [...] So that was how it got in, because of the school improvement plan - part of it was about introducing personalised learning, [...] Whereas now, if you look at the school improvement plan, and there’s not a lot you can kind of tag in.

Thus, it appeared that the shift in national policy had fed down to SLTs on a local level, who seemed to be trapped in the middle between the teachers at OLHS who wanted to implement an approach which was seemingly incongruent with current Conservative policy. D’Amore agreed that MF had recently become more difficult to fit within schools due to policy:

D’Amore: Barriers [of MF] have always been around how it gets implemented in school... the reasons have changed. It used to be resistance from the music teachers themselves, but now it’s [...] the place and status of music in schools. It’s the threat of the EBacc.

Thus, the current barrier of MF and ILMF implementation in schools appeared to be the lack of value that the current government have given to music education, particularly of a practical,

²⁴ Government initiative, developed in collaboration with other music organisations, arts practitioners and industry professionals. <https://www.musicmanifesto.co.uk/>

²⁵ Government initiative. OFSTED, 2012 (see references).

²⁶ Hargreaves, 2006 (see references).

informal, non-traditional nature, as mentioned in the literature review. Gower also agreed, and felt passionate against didactic, traditional music lessons which did not appear authentic, relevant and participatory for students, which she believed was the way that current policy dictates: 'Or what I hate is this policy thing that if it looks promising, behind desks, working hard, putting their hands up and answering questions, people seem to think that's enough - it's not enough'. Mr Reed and Mr Holmes also spoke of the changes in music education that have swayed towards Gower's anecdote of traditional teaching, which appears very different to an ILMF approach.

3.1.2 The authority of SLTs and school ecologies

SLTs have the authority over music teachers to instruct them to do particular tasks and to prioritise certain aspects of teaching and learning over others. For the case study school teachers, the points of conflict tended to centre around funding, measurement of progression and assessment, the haphazard nature of ILMF, and written work. Mr Reed was able to sum up the nature of schools and the tendencies of teachers within them, which encapsulated these concepts of power and authority:

Mr Reed: I think we become very institutionalised as teachers, within this like... schools are like planets aren't they, within the confines of like structures and rules and regulations, even sort of the way we dress kids in this like crazy school uniform.

This planet is where many power struggles are re-enacted. Gower reflected upon her time as a music teacher, and the struggles she faced bringing about 'revolutionary change' whilst not being in a position of authority. However, she managed to overcome this due to the external interest which was brought in via MF: 'The Head was interviewed, the senior staff were interviewed in part of the video, they liked that kudos. Just that personal ego thing was good for them'. Thus, affiliation with MF was a source of power for Gower. Mr Holmes also commented that in his previous school, the source of income for the school that he generated from running MF training days had helped to gain the support for MF implementation – for marketisation reasons.

Progress, target setting and assessment were topics that impacted upon teachers based within schools OLHS, RS and SGPS, seemingly in conflict with MF, and with school music in general, it would appear. When asked about how the MF approach fitted within the philosophy of his school, Mr Reed gave the following response:

Mr Reed: On some levels it does, on some levels it doesn't. As an example, a big thing at the moment is intervention, and making sure that all kids are achieving their targets that have been set on the computer, and... what else... (pause) kind of working backwards

from KS4, so that as soon as they walk in in Year 7, you're preparing them for an exam, and I'm like completely the opposite of that.

Similar views were expressed by other teacher participants relating to target-setting and evidencing progress. Not only was Miss Covington facing pressures from SLT in being able to explicitly demonstrate progress within the subject area of music, her school had formed a partnership with several other schools in the area, which required her to compromise on the content on some of her lessons:

Miss Covington: Some things have slightly changed due to what the upper schools want them to study by the time they come to them. They would like them to have a bit more of an ownership on, or a bit more of a knowledge and confidence I suppose, around notation, which is one reason why I've started to embed that a bit more.

Her embedding of notation was a compromise she had made as part of this partnership agreement, swaying more towards the current political ideal of formal, traditional music lessons. However, Mr Holmes from TGS was teaching within a school that embraced project-based learning, stemming from a Learning Futures²⁷ approach, which continued to fit well with a MF and ILMF ethos. He was also in a position of power within the school, as a member of SLT himself. However, although this could have given him opportunity to raise the value of music within his school, his time-pressures had driven him away from the subject area:

Mr Holmes: I'm not as vocal as I used to be. And that's not because of any lack of enthusiasm, it's just because of a time thing. [...] We've been doing MF since we started. But in the very first year - and I'll be honest - I had a bit more time to keep an eye on music...

Therefore, his priorities had begun to lie elsewhere. Mr Reed was also in a position of power within OLHS as head of a large department, stemming across several subject areas. He also felt that his time was often being spent elsewhere, outside of music. Yet he did use his position to shield his colleague music teachers, and admitted to taking on some of their administration to enable them the opportunity to spend more time focusing on the musicing of their students.

3.1.3 Teacher authority

Although the authority of teachers and their control over students will also be discussed within the 4.1 section of this chapter, it is deemed worthy of raising within this 'power' theme also. There were several instances of teachers exerting control over their students within the lessons

²⁷ An initiative which had sought to apply ILMF and MF ethos and principles to wider school ecologies. See references (Paul Hamlyn Foundation, n.d.).

observed in all four case study schools, for example correcting students over musical elements, removing elements of student choice, and directing the structure and content of the lesson. Many of these were in perceived contrast to the ILMF approach, as substantiated with Green's view: '[Teachers] find it so hard to stand back, that actually they don't try [ILMF] at all. And then it doesn't work'. For Green, these increased aspects of teacher authority lead to a lack of ILMF implementation and ultimate failure of the approach. Thus, should teacher authority result in a compromise of student freedom and choice, potential demise of ILMF sounds within possibility.

A MF approach that was being implemented in OLHS across Year 7 during the time of observation was JP. Although this was regarded as a separate approach to ILMF, it was believed that due to both ILMF and JP's affiliation with MF, it was likely that JP would share some principles and ethos. However, Mr Reed talked of JP as being almost a compromise for teachers who feared the lack of control that ILMF promotes:

Mr Reed: [JP] doesn't give that choice. It is very teacher-led. And it's probably not sort of my natural setting, if you like. I think that for those teachers who struggle with informal learning, it offers a way to deliver practical music lessons in a more structured way, perhaps that people are happy with.

Hence, MF as an organisation could be perceived as straying back towards more formal and traditional music education models, perhaps giving in to pressure from SLTs, the government, and other music teachers who had not experienced a change in mindset inspired by ILMF.

3.1.4 The marketisation of MF

The marketisation of MF was a clear component of the organisation. This was a fear of Green's: '[Finney and Philpott, 2010] critiqued the possibility that MF will be assimilated, and sort of become just a packaged part of the curriculum. But, I mean that's a danger, absolutely I agree with that'. The marketisation of MF has occurred to a greater extent more recently, perhaps due to funding issues, as discussed in the introduction chapter. Along with MF, ILMF as a strand would also inevitably follow this marketisation path. However, ILMF resources are currently still available free of charge from the MF website, unlike other MF pedagogic packages. Another fear of Green's was that 'there [could] be a repetition and a replication of the external gender relations that we've had in the music industry, inside schools'. Although the concept of gender did not arise as an area of significance during the data analysis, there remains the danger of further marketisation penetration for schools to remain aware of, stemming from the music industry potentially facilitated through inclusion of popular music.

D'Amore reflected upon the change in her role and her priorities for MF in comparison to when ILMF was first piloted, from being a research project manager to now having taken on greater responsibility for the organisational and financial aspects of the initiative. This change in role seems to have involved a shift towards the marketisation aspects of MF in comparison to the ideals of the original aspirational theory. D'Amore did also convey that finances were stretched for MF at the time. Some of the language used during this point of her interview included: 'income generating source', 'sub-securing contracts' and 'paid work'. Such language did make it sound as if the priorities of MF had switched from a utopian view of music education, to a marketized one revolving around finances – in an attempt to safeguard the initiative. This is not to suggest that D'Amore no longer felt passionate about an inclusive, accessible music education for students, but that she had more recently felt different external pressures upon her, some of which she had to relent to for the potential sustainability of MF.

Similarly, Gower also made use of marketized language, yet this was often in relation to the teachers affiliated with MF and their students:

Gower: The Champion Teachers²⁸ are people, they're our brand advocates now, testers. [...] And what they do is they're the hosts, they provide kids who are willing to work with us on a training [...] So it's been slightly re-branded... We had an issue in that we were calling them Champion Schools but it might just be one teacher in that school. And we just couldn't quite... (pause) say it was a Champion School if it wasn't a total buy-in. [...] And it was really just a quality assurance thing.

Gower referred to teachers as 'brand advocates', 'testers' for 'products', promoters through social media, and those who 'provide kids' to showcase MF's approach. She also spoke of a 'total buy-in' from SLTs and 'quality assurance', which have led to a 'rebranding' of the organisation. This shows that Gower has transitioned from a music practitioner to a more business-minded MF colleague. Again, this does not imply that Gower's views on music education have changed, but that her role within MF has exposed her to this alternative world.

3.2 The utopia of freedom

Having the freedom to access a creative music education of which choice is a part, is captured within this theme. Herein lies the potential sustainability of ILMF, as the hope of freedom, choice and being trusted are motivating factors for engagement with ILMF. However, freedom sometimes favours either students or teachers should they have different beliefs and priorities. Furthermore, in present society, true freedom of music education is regarded as a utopia, as the

²⁸ Champion Teachers are associated with the MF organisation and are advocates for the approach.

authority of power remains an impactful phenomenon. Yet this does not mean that teachers and students cannot strive for the hope of achieving this utopia. Aspects of freedom include opportunity for creativity, the expression of identity, flexibility, and natural musicing.

3.2.1 Freedom of MF and ILMF

Particularly for the Phase One participants, MF and ILMF were free entities themselves, and had a sense of life beyond the community and forces of power at play: 'It's not just kind of a method, that you sell. It's a living, breathing thing' (D'Amore). This sense of MF freedom posed a challenge about how to make it align with a fixed, structured school setting: 'so that kind of concept of how you get something that is sort of radical, and amorphous and shifting, and how you put that into a classroom' (D'Amore). The radical and amorphous nature of MF is perhaps what makes it desirable for teachers due to the large amount of flexibility in approach possible, although it could also be its downfall when trying to practically implement the approach.

3.2.2 Freedom to get things wrong

Miss Lewis of RS in particular enjoyed the freedom that MF and ILMF permitted her to get things wrong, and not being afraid of her students seeing her as a non-expert on occasion, for example when teaching an instrument that was not her specialism: 'Because it's allowed me to be more creative in the moment as well. So I thought I would have to plan loads to be sure and to be confident before I could teach them certain things, that I must have the music'. The approach had given her the confidence to be freer and more creative in her teaching. She wanted to pass this sense of freedom across to her students: 'Yes, I'd like them to feel that it's their responsibility to learn, and that don't just be expecting to be told how to do it. Feel that freedom to go and try something different and something new'. Thus, with freedom came responsibility, and this was not something which all of her students felt comfortable with: 'Somehow they believe that [they] have to know facts instantly, and then they apply that across to music'. Perhaps the culture of the school ecology or experiences from other subject areas were impacting upon student expectations of music – some students were still looking for right or wrong answers to creative aspects of which there were none. There was also the factor of wanting something in an instance, perhaps due to the growth of technology in the current climate. Students might be unwilling to give a certain amount of time and patience to creative aspects that is required.

3.2.3 Experimentation, expression, creativity and musicing

It was the sense of ‘freedom to express and be creative’ and explore through participating in an actual ‘experience’ of music that Miss Lewis particularly valued about the MF approach. Miss Covington also raised that it was through implementing a MF approach that had made her realise that students were ‘more creative than you might give them credit for’. However, Miss Lewis felt that the formal noting of such creative aspects for students took away such important elements from the subject area: ‘I don’t want them to go ‘I sang with expression. I sang loudly. I sang...’ – I don’t... that takes away music for me’. This was a requirement of assessment and the recording of progression which were a part of her role within the school – a topic area touched upon in relation to the restriction stemming from SLT authority (3.1.2). Miss Covington expressed that it was student creativity witnessed in music that set the subject area apart from other school subjects, where more formal monitoring of assessment and progression might have been more easily aligned: ‘I think the main difference would be that they’ve not got a book with them all the time. They’ve not got a pen with them all the time. They’re being creative and they’re exploring what they do’. Many students did indeed regard the creativity which they were accessing through school music as of high value to them, and rated it as one of their most enjoyable aspects of the subject area, with the potential to enable an expression of their identities: ‘I love being creative and like being able to express my personality different in music’ (Zoe, Year 8, Focus Group 2, OLHS, 05.12.16). Hence, teachers’ striving for students to experience creativity in their classroom music lessons was having some success. There were also lots of examples observed in lessons when students were musicing, and it was perceived that they were accessing creative, experimental and expressive aspects of the subject area, whilst conveying a feeling of enjoyment in all four case study schools.

3.2.4 Student freedom from teachers – student autonomy

For students, the utopia of freedom could be seen as having a freedom from teacher control, authority and direction. MF and ILMF promote this sense of student freedom away from teacher control. For Miss Covington, standing back and relinquishing control was a fear when she first started teaching. However, for both Miss Lightfoot and Miss Covington, their practices have changed over time, and they no longer perceived the need to instruct their students about creative aspects of their work, for example:

Miss Lightfoot: I think loads of music teachers put barriers in. Like for example if you’re writing music, ‘do this, do this do this and this’, and you see the same thing... it’s not me standing over them, directing them and telling them what to do.

The notion of teacher facilitation as opposed to teacher control was a factor with clear roots stemming from ILMF – an example of how ILMF had amalgamated with teacher tacit knowledge across their practice. Students valued this freedom including an element of choice, and sometimes used it as a point of comparison between other subject lessons in their schools:

Anjuma: It's free. It's not like a lesson where your teacher has to tell you what to do all the time, I think. Obviously they help you, but then it's more free to do what you want really.

Year 11, Interview Group 1, RS, 23.02.17

Encroaching the sub-theme of freedom was the element of choice, which will be later discussed in this chapter (3.3.3).

3.3 Trust and student choice

Students can be permitted many aspects of choice through the adoption of ILMF in practice, specifically relating to P1 and P3, as already touched upon (1.1.1, 1.1.3). The provision of student choice involves teachers having the freedom to choose to adopt ILMF pedagogy, without facing restriction and pressure from authority. Without the premise of trust, freedom is often removed. Thus, ILMF requires trust from authority to enable teachers to implement the pedagogy; and requires teachers to trust their students so they can make their own choices and take responsibility and ownership of their learning. Good working relationships often provide the foundations from which these concepts grow, yet teacher validation and reassurance is often required implying a lack of trust in certain areas. This sub-theme captures the importance of the concepts of choice and trust in providing foundation for ILMF implementation and the potential achievement of freedom, and the motivation that can occur as a result.

3.3.1 Trust of ILMF / MF

In order for teachers to implement MF and ILMF pedagogy, there must be an understanding of and trust in the MF organisation and ILMF pedagogies to begin with. D'Amore believed that this had been achieved: MF is 'incredibly strong, and it's trusted, it's respected'. She carried on to convey that '[MF has] built sort of a trust in the teaching community, who, that are out there, that MF isn't... we're not a top down, face-less organisation, this is about people'. Thus, she drew upon the personal aspects of the organisation, as opposed to the marketized ones. For Miss Lewis, trust in ILMF stemmed from seeing success in the approach from colleague implementation. Her push towards involvement came from 'knowing that [MF and ILMF] worked for other people, and then

to go and get involved and to meet some other people that were doing MF that [she] then got stuck in'. She trusted in colleagues who were practicing music teachers themselves, rather than to directly trust MF as an organisation, initially. When asked about what he valued in music education, without hesitation, Mr Holmes stated that it was 'trust. From all stakeholders. And not being told how to teach. But I don't think that MF as an organisation does that'. Thus, he felt that MF did trust him as a practitioner, and did not try to control his pedagogical approach.

3.3.2 Trust of teachers

Trusting teachers was a view that Gower echoed: 'And trust in the profession, they're the professionals. They do the job and they know their kids best, so there's respect for that'. This view was also enacted through the MF professional development approach – affiliated teachers delivered MF training, so must be trusted from the view of quality assurance. However, trust in teachers was not always sufficient. Aside from teacher choice and professional judgement, further validation to implement MF was needed:

Gower: [MF] puts a name on an approach, which isn't perhaps... always valued as much as it should be... I think there's opportunity for teachers, in terms of just opening up the classroom and saying 'look, it puts a name on it, it's formal, it has a title, it has a pedagogy, so it's alright for you to do this'.

Mr Reed: I've been able to do that really because of the sort of validation from MF, and from the people who are involved with MF. And from the people that they're connected with, like Martin Fautley and people like that.

Therefore, the formal labelling of an MF and ILMF approach, along with the experts associated with the organisation provided teachers with necessary additional power and authority to justify their professional decisions, and to explain why music lessons might look different to other subject lessons. This is ironic, as an informal approach such as ILMF requires a 'formal' label in order to be trusted and accepted.

3.3.3 Trust of students

In addition to having a trust in teachers from SLTs, teachers being able to trust their students was also an important aspect of MF and ILMF implementation. Having this trust in students marked another change in pedagogy and mindset for the teachers. Miss Covington and Mr Reed talk of how their views had changed since having more trust invested in their students, for example:

Miss Covington: Trust with them. I think I would have been frightened as a teacher at first, to let them go off into different rooms, go and work outside the classroom. I think I would

have been frightened that SLT might have walked past and they might not have been doing... they might get distracted.

Trust in students was something that the students valued, and with trust often comes choice.

3.3.4 Student choice

Student choice was a large part of ILMF: 'This is about learning in such a way that the learners choose the learning method. [...] So, there's no right or wrong way of doing it. The only wrong way is to say to them 'no, you can't do that'' (Green). Hence, students should be trusted enough by their teachers to make choices about their method of learning and which resources to make use of, dependent upon availability. For Green, 'being given the responsibility of choice is in itself motivating [for students], isn't it?'. This choice could range across a variety of musical elements, which Mr Holmes believed in giving students control over:

Mr Holmes: But the idea that students learn that they have control over music, and, not just control in terms of the sound that they make physically when performing or whatever, but that they have control over the way they choose to combine sounds, and that they can be composers and performers, and that in many ways, listening and composing and performing are the same thing.

This point had been substantiated by one of my post-observation Researcher Reflections (04.10.16). Again, the notion of choice was something which set the subject area of music apart from other subjects for Olive:

Because I like music, and in like other subjects, you have to do certain things, you have to do like what you've been set, but in music you have like the choice to do what you want.
Year 10, RSL Focus Group 1, OLHS, 23.11.16

In agreement with Green, aspects of choice could indeed be motivating for students, involving an important aspect of freedom for successful ILMF implementation.

3.3.4.1 Choice to work with friends (P3)

The concept of student choice regarding friendship groups was an important aspect of their music lessons for a majority of students across the four case study schools, as previously discussed (1.1.3). In Miss Lewis's words, 'You don't go and make music with people you don't like, do you! So why make [students] work with people they don't like to make music with. It doesn't make sense'. However, some students did mention the increased likelihood of 'messaging around' when

working with their friends, and Tania valued variation in whom she worked with, gained from teachers choosing the groups:

I like to work with my friends, but then it's good to work with someone new. If you haven't worked with someone then it's good, but if you work with someone all the time it's just like 'oh my God, this person again. Oh no, not this person again'. It's kind of like annoying.

Year 7, Interview Group 2, RS, 24.02.17

Whereas for Richard, having a choice of instrument was something he valued much more than choosing to work with friends: 'like last music lesson when we chose our instruments, I didn't really care who I was working with'.

3.3.4.2 Choice of instrument

Although having the choice of which instrument to play was an important aspect for many students across the four case study schools, this was not without difficulty and conflict on occasion:

Phoebe: Say if there was different instruments and you wanted to play, but you didn't get that one... Because you can't exactly make guitar have a percussion sound.

Jack: And say we wanted a guitar and we get something like a drum, but then someone else gets what they want, it might not be very fair.

Year 7, Focus Group 1, SGPS, 12.10.16

Thus, alternative instruments may not be authentic, and balance is often needed within musical ensembles, sometimes resulting in a lack of choice or conflict for some students. Also, as some students pointed out, their choice of instrument was also capped, dependent upon the resources available within the music departments.

3.3.4.3 Choice of song (P1)

Akin to having a choice of whom to work with and what instruments to play, having a choice of which song to play was also an important aspect for many students within the four case study schools. This was an aspect that Miss Lightfoot felt that students enjoyed, and that she felt inadequate at being able to make this decision for her students whilst maintaining their interest:

Miss Lightfoot: And I've got boys there like in my Year 9 that have been kicked out of school, [...] and he's coming back all the time [...] we're getting a DJ person in to work with them, and he absolutely loves it. But if I was choosing the music for him, for like band skills or Live Lounge, he wouldn't be interested.

However, free choice of song was not implemented for all year groups during the time of my research observations, as previously mentioned (1.1.1).

4. The Musical Futures community

Within the community sit those who have engaged with MF and ILMF, as teachers, students and academics. It is within the community of teachers and students that ILMF comes to life, and adaptation and misconception occur. This theme namely captures ILMF at a ground, practice level, where ILMF aspirational theory meets the concepts of revolutionary change and power versus freedom as a reality, often in the context of schools. The subsequent experiences of the participants are believed to have the potential to contribute towards the future sustainability or demise of MF and ILMF, amongst other factors discussed within this section.

Belonging to this MF community was seen as being of benefit to teachers:

Gower: There's opportunities through the network to showcase work. Teachers are quite isolated, so, for you to then say 'look what I did in my lesson today', put that through our social media and our networks.

Thus, teachers were provided with a safe space to share ideas (often virtual, but sometimes face-to-face during MF training sessions and networking visits), showcase their work, and access support – such opportunities which might not have been available to them elsewhere due to the isolated contexts that music teachers often work in. All of the teachers who took part in this study (apart from Miss Harper) mentioned the MF network as being a positive aspect of being associated with MF, which they valued and had benefitted from through opportunity:

Mr Reed: So, the most useful thing was to build up that network and to have other people who were doing the same thing, or you could ring up or just text and ask, 'what are you doing on such a thing' or just share ideas with [...] It's exciting I guess... I think it's the only reason why I'm still in teaching.

For Miss Covington and Mr Holmes, visiting other schools within the MF community had enabled them to gain a greater understanding of MF and ILMF pedagogy. Mr Holmes viewed this as an important aspect of truly understanding the approach, as opposed to simply picking out isolated ideas and risking misconception:

Mr Holmes: I think had we not have become [affiliated with MF] and had the opportunity to see what other schools did and be part of the network, I think I probably would have [...] just picked out bits and bobs and said 'oh, that's the band stuff, and that's... oh, band carousel works really well, because you get to see whether or not kids are good at bass or drums', and then you put them on those instruments for the next five years.

Thus, access to the MF community and network was a factor in potentially avoiding misconception, denying students of varied access and opportunity, possibly putting their learning and progression at risk.

4.1 Pedagogy and learning – what happens in the classroom?

For the teachers sitting within the community, ILMF involved a change in pedagogy in comparison to a traditional, formal model (2). Impact upon pedagogy often involved impact upon learning and levels of teacher and student motivation. It is through change in teacher pedagogy and student learning that the success and impact of ILMF in the classroom is often judged. This sub-theme captures the aspects of the data which represents a change in pedagogy and learning, attributed to or considered as being significant to ILMF. Although this sub-theme largely draws upon Phase Two data, as it was during this phase of the research project when classrooms were explored, Phase One data is also referred to, as ILMF was understood as change which impacted upon pedagogy and learning in the classroom. For five of the teachers in this study, their change in pedagogy and learning began with the ILMF approach which they often called ‘the band one’. Miss Covington was the only exception to this, as she had begun her MF journey by engaging with a MF pilot focused upon singing. However, for all of the teachers, they were able to label, define or describe their MF pedagogy.

4.1.1 A defined pedagogy

MF and ILMF both have an abundance of text and resources that define and describe the pedagogy (for example, D’Amore, 2009; Green, 2008 and MF (n.d.d.)). For Gower, MF provided her with ‘the only true classroom pedagogy that [she] ever found as a teacher [...] It’s truly classroom based’. However, aside from MF, she perceived that defined classroom pedagogy was lacking:

Gower: Nobody ever said the classroom pedagogy! It was crap! [...] Whereas what MF does is it is a specific classroom pedagogy. And I’d like to be shouting that, and saying that’s why it has value. [...] And all [teachers] do is look at GCSE or A level and say ‘oh, perhaps that’s what we should be teaching’. [...] GCSE and A level are the point in the whole spectrum where there is some defined content. [...] And then you’ve got primary, coming a totally different way [from the GCSE top-down approach] and not doing it properly²⁹.

²⁹ This comment related to ‘primary music not necessarily being consistent or accessible to all students which means there is a huge variety of musical experiences within one year 7 class to try to find out about and then build upon. ‘They don’t do it properly’ refers to the patchy/diminishing structures and support for music in primary schools, not the teachers or teaching’ (Gower).

Thus, being able to define and break down a pedagogy into small, easy-to-understand chunks was important to Gower, conveyed through an almost evangelical tone. The freedom afforded to teachers in comparison to other subjects was seen as a negative aspect here, as this lack of direction had driven teachers to teach using a top-down approach, clinging to GCSE and A Level syllabi for younger students. Therefore, MF might provide teachers with an escape route from this top-down approach by providing clear direction through an alternative approach. Gower's opinion resonated with Mr Reed's view: 'There's too much variance in terms of like a belief of what [music education] should be. I think there needs to be a really strong kind of like steer of what music education should look like'. Also, Gower gave the impression of a right or wrong way of doing things through her critique of primary music 'not doing it properly' (see footnote 24).

4.1.2 The order of learning: skills first?

A concept that arose during data analysis was the order of learning that occurred within music lessons. Although the ILMF model allowed students to learn and develop their musical skills as and when then needed them, many of the teachers portrayed a different view: that students should learn basic musical skills first, before they attempted ILMF:

Miss Lewis: I tried it too soon, because I realised they needed more skills before they could do it, and, unless they felt more confident they couldn't achieve it, so we didn't get great results. [...]

Researcher: Do you think [students] need the skills more before they can go on and do something like that?

Miss Lewis: Yes. Yeah, definitely.

Miss Lightfoot shared a similar view. However, Mr Reed remained unsure:

Researcher: So JP kind of leads nicely on to informal learning?

Mr Reed: I don't know. It's too early to say that, because we only started sort of last year with it. [...] I think JP is great. [...] It doesn't sit as comfortably as the informal side does.

Although the JP approach did not 'sit as comfortably' for Mr Reed, he continued to advocate it as part of his affiliation with MF, potentially due to the power that MF held over Mr Reed as an associated teacher whose role was to advocate the MF approach. In general, OLHS and RS had an increased focus on learning chords, witnessed during the school visits. In OLHS, learning basic chords was a focus of the JP scheme of work, and in RS, learning chords and chord patterns formed the basis of composing for KS4 students. Thus, it was understood that the learning of chords and chord sequences was deemed to be of value within these two schools in particular, and provided students with basic skills to enable them to progress onto more creative aspects.

Students in RS appeared to have internalised this order and had applied this approach when composing:

First of all, pick a key to work in, and then write out the scale for it, put the key notes in, then you can work out what chords you can use.

Joseph, Year 9, Interview Group 3, RS, 23.02.17

Thus, students did not start their composition with musical ideas or sounds which had been heard and developed aurally, they approached them using notation, musical 'rules' and a sense of 'right or wrong' – which notes, chords and melody lines fitted within the parameters of their chosen key and scale.

4.1.3 Facilitation: standing back?

The notion of teachers being able to 'stand back' and facilitate rather than implement a didactic model of teaching was a trait which Green (2008) advocated as part of her ILMF model. The teachers of this study did intend to facilitate rather than control:

Miss Lightfoot: I think really, I see my role sometimes as being a facilitator of what they're doing, as opposed to standing at the front teaching in the sort of old-fashioned kind of 'this is what you're learning' way.

However, aside from Mr Holmes, the path and timings within the lessons did often appear to have been set by the teachers, perceived through observation. Although didactic teaching was also observed in the case study schools, particularly during the beginning of the lessons, facilitation was observed during student practice time. Despite Green (2008) having advocated for no sense of 'right or wrong', as discussed earlier in the chapter (3.2.4), teachers did pepper their facilitation with direct input, correction and restriction at times (4.2.2.1). However, the negative impact of teachers not being able to resist standing back and facilitating as opposed to correcting was witnessed on occasion:

Group of 3 girls – agreed to play their version of Heathens [popular music song] for me to watch. [...] Whilst they were playing, [Mr Reed] pointed out that the bass player was a beat out – she stopped playing immediately, and failed to join in for the remainder of the song, even though the other 2 girls continued.

Researcher Reflection, Year 9, OLHS, 26.09.16

Thus, the impact of Mr Reed's correction resulted in the student failing to participate in the remainder of the group's performance.

4.1.4 Variation

It was earlier mentioned that both Gower and Mr Reed felt that music teachers had too much freedom in choosing what to teach and how, resulting in a lack of consistency and uniformity across music education (4.1.1). This desire for consistency and uniformity misaligns with the utopia of freedom and choice that exudes from ILMF ethos. Although variation in belief about how music education should be was seen as a negative aspect of practice for some teachers, students often viewed elements of variation within their music lessons as a positive aspect. This value in variation mainly related to musical instruments, although it also included variation in artist, genre and having the option to learn about music theory. This interest in having variation in instrument was something observed particularly during Year 7 group work focused on Samba music in SGPS (Researcher Reflection, 11.10.16). However, a disadvantage of playing a variety of actual instruments included difficulty in learning a variety of new skills which each instrument might require:

Katie: It's all a bit challenging to try and sort out, because when you're just learning one instrument, and you've just got the hang on it, and then you move onto another one, it's really... And then you're trying to do that and then you forget everything you've got to do for that one.

Year 7, Interview Group, RS, 24.02.17

This concern related to progress, and Katie had conveyed a sense of starting from scratch each time when approaching a new musical instrument to learn in her lessons. Thus, having variation in instrument has both advantages and disadvantages for students: many value having the opportunity to try new things, yet progress may not be evident due to the repeated notion of starting from scratch. However, it was not clear whether Katie would have built upon her skills when she had revisited the new instruments she had begun to learn in her later KS3 years.

4.1.5 Notation

All of the case study teachers spoke favourably of aural learning, although often spoke of a balance that needed to be achieved between aural learning and use of traditional notation, for example:

Miss Lightfoot: Well, I think [aural learning is] really really good, basically. I think that's the way music teachers should be going. I don't think everything should be done by ear. I think there needs to be obviously some notation in there, so I think there needs to be a happy balance between...

For Miss Covington, the ability to be able to read traditional notation was mainly important for students wanting to study KS4 music. Mr Reed also explicitly shared this view. Use of traditional notation was observed in all four case study schools during my visits, including KS3 music lessons, in various ways, to various extents. The table in Appendix 16 provides an overview of to what extent the teachers had chosen to include notation in their lessons. The table demonstrates that traditional notation still had a strong presence in all of the schools. Particularly in OLHS and RS, traditional notation played an important role within many of the observed lessons. In TGS, an 'informal notation' had been developed to record student initial composition ideas – something lying half-way between aural learning and traditional notation. However, when ideas had been agreed upon and were 'fixed' parts of the composition, traditional notation was used to finalise these ideas. Thus, notation was perceived as the end product – a memory store:

So if we want to remember a piece of music, we can always write it down. Then when it comes to music, we can come back and it'll just be there.
Joe, Year 7, Focus Group, SGPS, 04.10.16

Kate from SGPS voiced a preference for aural learning, although did see the value in using notation to aid her memory (Year 7, Focus Group, 06.10.16). It was also observed that although teachers had presented students with traditional notation, students were not always motivated enough to engage with it (Researcher Reflection, Year 7 and 8 students, RS, 22.02.17). In all four case study schools, there were students who were observed and had spoken about learning music by ear, and those who could read traditional notation to various extents. As expected, those having instrumental lessons out-of-school were more likely to be able to read traditional notation rather than those without. However, students had developed innovative ways of being able to translate the notation to play the instruments: 'We hold it up. We hold like the instrument up to the board to see what lights up...' (Eve, Year 7, Small-group questioning, OLHS, 17.10.16). Eve had described holding up her ukulele and trying to line up the strings with the tab, and then working out which string to play.

4.1.6 Formal and traditional music education

All case study teachers referred to a change in their teaching digressing from more formal, traditional pedagogies to a more informal one since ILMF and MF implementation:

Miss Harper: But as I say, we just started off really as like the... with band skills, if you like. And other things we were doing were more traditional still, if that makes sense? And then obviously as we've gone through the years, there's kind of more and more things and ideas that have come in to the way that we teach.

However, it can be questioned to what extent this has occurred, and whether music education in the case study schools had begun to digress back to the more formal, traditional side. This was touched upon above (4.1.5), when use of PowerPoint and traditional notation was noted in each case study school, which appears to have become distanced from the original MF and ILMF ethos. This shows submission to the pressures of power and authority (3.1), of both teachers and MF who had provided the JP PowerPoint slides, for example. The only exception to this was TGS, where Mr Holmes was the only teacher who was observed teaching without a PowerPoint presentation. TGS had a wider school ecology that was more aligned with MF and ILMF due to its affiliation with Learning Futures. Furthermore, TGS consisted of smaller class sizes in comparison to the other case study schools, suggesting that this might be a factor in making a school more conducive to ILMF.

However, pinned up on the walls in all music classrooms of all of the case study schools, including that of Mr Holmes, were an abundance of posters displaying music theory, technical terms and traditional notation. Such formal aspects of music education were often included during lessons, in addition to 'teacher-talk', for example a PowerPoint consisting of technical terms (Researcher Reflection, Year 7 lesson, SGPS, 12.10.16). Although a higher proportion of teacher-talk and PowerPoint use was observed than initially expected from schools implementing MF and ILMF, it was considered whether this occurred due to my observations of some lessons which were happening at the start of new topics. An alternative reason for this could be due to the direction the MF resources have more recently begun to take and the teachers had been influenced by a shift in practice stemming from the MF organisation. However, KS4 students still perceived an unexpected jump in comparison to their KS3 music lessons, where the amount of theory content in their lessons had increased, for example: 'You more like, use the music terminology. Like last year, we just didn't really use... like learning it either. But we do this year' (Jason, Year 10, GCSE Focus Group 2, OLHS, 22.11.16). Thus, this shows that although teachers had included many aspects of formal and traditional music education in their KS3 lessons, these aspects were less in comparison to their KS4 lessons.

4.1.7 The teachers

Although Green (2008) had proposed the notion of the student as the expert, and that increased value should be placed upon this student expertise, I had perceived that the teachers who participated in this study still portrayed their own identities to students as a more traditional, teacher-as-expert figure. They often did so by limiting the exposition of their gaps in knowledge of musical instruments, notation and technology (aside from musical genre, which teachers appeared comfortable with admitting their lack of knowledge about students' preferred music

genres). However, the exception to this was Miss Lewis. She appeared more willing to embrace the MF ethos of student expertise, and the notion of being able to learn from her students:

Miss Lewis: You know, before I felt I had to know it, and I was the teacher, therefore if I didn't know it, oh, I was being bad. And obviously you can't know everything, and certainly I'd be happy to say 'oh, I'll have to go away and look that up'.

This attribute was substantiated by my observations and researcher reflections. Although Miss Lewis regarded this as a positive aspect of her practice and her teacher identity, and felt a sense of freedom in admitting her gaps in knowledge and being able to openly learn from her students, it was found that this perhaps did not match student expectation of how a teacher should be, and made her stand out negatively in comparison with other teachers at RS:

Jack: Everyone says Miss [Lewis] is really weird.

Lola: But everyone finds Miss [Lewis]... Most people say they don't really like Miss [Lewis] because she's different to other teachers. She enjoys herself when she's teaching. She gets very into it, and she learns alongside us. Where most other teachers, they know what they're doing. But they don't act like they enjoy it.

Jack: She likes learning new stuff.

Year 9, Interview Group 2, RS, 22.02.17

For the students, showing that she enjoys teaching and learning alongside her students appeared to be aspects of a teachers' practice that were undesirable to them – despite enjoyment not seeming like a negative concept within itself. The consequence of her difference was that some students regarded her as being 'weird' and had led to a dislike amongst some students. Thus, perhaps the change that MF had instilled into Miss Lewis's practice and teaching identity were unwelcome changes to the students. They simply did not fit into their schema of how a teacher should be within their wider school ecology, which could be the case for many other schools in England with a similar, traditional school ethos.

4.2 Adaptation and misconception

Green encouraged adaptation during implementation of ILMF theory. It was through implementation and adaptation that ILMF had evolved and merged with teacher pedagogy. This sub-theme explores what had happened to ILMF within the community where its boundaries had become blurred. Through teacher adaptation, ILMF can be sustained as it is brought to life in practice. However, ILMF theory has sometimes been misconceived and misunderstood both by teachers and the academic community. Misconceptions lie beyond adaptation, and reveal where the boundaries of ILMF might lie. Misconception can potentially result in the demise of ILMF due to incorrect implementation and the communication of incorrect messaging leading to ill-informed judgement of ILMF failure to solve the problem of music education. However, the

notions of adaptation and misconception can be understood as two poles on a continuum – there exists no clear dividing line between the interpretations, aside from what Green might regard as essential components, mentioned in the ‘aspirational theory’ section (1).

All of the participating music teachers had participated in some training organised by MF. Thus, some of their knowledge of ILMF would have stemmed from MF, as opposed to them being entirely self-educated. Mr Reed and Mr Holmes recalled having directly engaged with Green’s (2002, 2008) writing about ILMF and had been engaged with MF for the longest period of time in comparison to the other participating teachers. However, all of the participating teachers were found to have misconceived ILMF to a certain extent (4.2.2). Such misconceptions could have stemmed from the perceptions of ILMF gained from visiting other schools associated with MF – an activity that all of the participating teachers had experienced. This represents a gap between the original research (Green, 2002, 2008) and practice.

4.2.1 Adaptation

Adaptation of ILMF and MF was apparently widespread, and not just limited to within the case study schools. When describing other teachers affiliated with MF who had not participated in this research, D’Amore made comments such as: ‘He does a lot of the workshopping and sort of whole group composing type work. But, you know, that’s informal practices’; ‘She does, or she used to do, a fairly traditional... no not traditional, but she stuck to informal learning, she manages her classroom incredibly well. It’s very structured and well managed’. Thus, variants of MF and ILMF were common.

4.2.1.1 Initial adaptation

ILMF was intended for teacher adaptation, and this occurred within the first couple of years of its existence in schools: ‘I’ve never expected people to just adopt it, in some sort of pristine form. Like I say it was built up for adaptation’ (Green). Although ILMF teacher adaptation was welcomed to the extent that it was incorporated into the teacher resource packs that D’Amore mentioned (1), Green emphasised that in order to successfully adapt the model, teachers must have had a certain amount of background knowledge, music education expertise and understanding beforehand. The implication here might be that without such prerequisites, misconception might have occurred.

4.2.1.2 Adaptation of ILMF in practice

As previously mentioned, it was found that ILMF was embedded and adapted to such an extent in the case study schools that I had been unable to separate it. D'Amore had made a similar comment about a different teacher affiliated with MF that had not participated in this study: 'He's embedded MF in a way that's almost difficult to distinguish, but you just walk into his department and it's... it is MF'. When I had questioned Miss Covington during her interview about whether she used ILMF, her reply was 'I hope you've seen some of it today'. This response took me aback, as I had found it so difficult to separate out, I did not know to what extent I had seen ILMF being implemented that day. However, teachers were able to describe how they implemented and had adapted ILMF within their schools. It was found that the main point of adaptation for teachers was a removal of song choice for students:

Miss Covington: One thing we've done for the first part of Year 9 this year, is give them a piece of music that is notated, does come from a graded syllabus, but they have also had access to the recording. [...] I think with the informal learning, it's a focus on like the band project that I spoke to you earlier about. They go off, they listen to the track, they start to figure it out for themselves, they have to do a lot of the work. I think that's embedded through most of my schemes of work, a student-led process.

Miss Covington had described many adaptations of ILMF here, even bordering on misconception with her lack of student choice, provision of simplified resources and use of notation. However, she attributed her Year 7 and 8 adaptations to a lack of time, whereas her use of notation for Year 9 was mentioned elsewhere due to pressures placed upon her to align with the upper school (3.1.2). She also interestingly referred to ILMF overall as a 'student-led process', which was why she perhaps presumed I would have seen ILMF in action during her Year 7 Samba composition lesson, whereas I was looking for Green's (2008) principles in action, more specifically. Mr Holmes had also made adaptation to ILMF, although he argued that the band model of ILMF was actually quite formal, due to the provision of music to copy:

Mr Holmes: The modus operandi isn't informal, because students were given, with 'in at the deep end' for example, students were given CDs to go away, but it's more structured in terms of the support available for students because there are backing tracks, and we did a 'in at the shallow end' for Year 7 as well, where we had some slightly easier tracks for them to work with.

Mr Holmes's adaptation for his Year 7s, labelled 'in at the shallow end' involved the removal of student choice of music to copy, as an 'easier track' was given to students instead. Although Mr Reed said that he implemented ILMF with his Year 9 groups according to Green's aspirational theory, he also spoke of removal of song choice and option to work in friendship groups for some of his classes during aspects of his lessons:

Mr Reed: But what we did in the past is we all did the same song as a class. And then I might have like the drummers working together, the guitarists working together, the bass players so they could develop the parts within little groups, so then they filter back to their groups or whatever.

Again, a focus upon initial skills development arose. One of Miss Lewis's students also described a lack of song choice during their music lessons which sounded like ILMF adaptation:

And last year, it was 'I Predict a Riot'. We had about a week to work it out by ear, then Miss heard what we had done, and then she gave us some support sheets with the chords and the drum pattern on it, and riffs.

Laura, Year 9, Interview Group 2, RS, 22.02.17

According to Laura, Miss Lewis had only allowed students to work out the song by themselves for a week's worth of lessons before providing notation handouts for the students to refer to. Thus, there was also a potential risk that ILMF could have been superseded by resources on the internet, in Miss Lewis's view.

4.2.2 Misconception

Following on from adaptation of ILMF and MF lies misconception at the other end of the continuum. D'Amore appeared to be acutely aware of these misconceptions within the field:

D'Amore: We tried to make sure that [our professional development programme] was very clear, because MF in the field could mean absolutely anything, and we can't quality control that, and we wouldn't want to. [...] And I think that it can be proven to be tracked to GCSE, and kids do progress and they can read music, and all the kind of myths that are around it, and aren't necessarily there.

D'Amore talked of trying to limit misconception through control via MF's professional development offer, yet did not want to quality control, presumably due to her belief that MF belonged to the teaching community. However, she was keen to dispel the myths about the approach. Green spoke of unintentional misconception that she had encountered:

Green: I was in fact in Nepal [...] there was a chap there [...] and he said to me 'the only thing I disagree with in your book, MILATS [Green, 2008], is that you say it's a new learning method, but it's not, because John Paynter and people were doing this in the 1970s' - but that's a misconception. They weren't doing it. It was similar, but they a) the teacher was still choosing the music, and that's such a profound difference, b) the kids didn't have a musical model that they were being asked to copy aurally, and it wasn't one they had chosen themselves either.

For Green, such details were critical in maintaining that ILMF was new, innovative, fresh practice that was different to what had gone on before in the field. Such examples of unintentional misconception were identified within the four case study schools.

4.2.2.1 Right or wrong

As earlier mentioned in this chapter, teachers sometimes failed to stand back during sections of their lessons (4.1.3), and provided corrections aimed at students, as observed in all four case study schools. Green regarded this as a misconception of her work. An example of teachers emitting a sense of right or wrong is as follows:

Pupils were frequently corrected when holding guitars in the 'wrong' way [...] Even when pupils expressed that it was easier to play / more comfortable when holding the instruments that way, teachers failed to compromise on this.
Researcher Reflection, Year 7 lesson, OLHS, 26.09.16

This sense of a right or wrong way of doing things had appeared to transfer across to student perceptions:

Fran: I learnt how to play guitar properly, playing all the notes.
Hannah: Yeah, because over like the past few weeks, everyone's been like getting the chords wrong and stuff. But today, we got it right, so...
Year 7, Progress Diary Group 1, OLHS, 07.11.16

However, it was not always the case that teachers had restricted students by insisting on a right or wrong way of doing things:

Miss Lightfoot: And it's like with some of my GCSE kids, I've had ones that are the top top kids, and I remember last year, one of my guys that I had wrote a suite of music. But if I would have limited him, he would have never have been creative, and I wouldn't have done that.

Thus, teachers were still seeing advantage in not enforcing a sense of 'right or wrong' in all aspects of their practice when working with some students.

4.2.2.2 Band work

Another misconception of ILMF and MF was that it was mainly a 'band work' model which focused upon rock and pop music alone:

D'Amore: Organisationally, I think our biggest barrier... I wouldn't quite say barrier... one of our main issues is the misconception of what MF is. Because - and this has always been the case - we've always been called a rock and pop project.

The implementation of a 'band work' model was one that most of the teachers had used first when adopting a MF approach, labelled as such from the start. Hence, perhaps this misconception has existed from the outset, stemming from MF communication, and had not occurred over time through adaptation, for example: 'it was the band skills was one of the first topics I taught, so that's informal learning' (Miss Lightfoot).

The abundance of popular music featured within music lessons was evident in all schools aside from TGS, where students were working on their class compositions based upon either the theme of the Olympics or Coal Miners. In OLHS, popular music was heavily featured within Year 7 and Year 9 lessons, although only teacher choice or capped-student choice of which popular music could be played was on offer. In RS, Year 7 and Year 8 students were working on a Trinity³⁰ 'pop and rock' pilot, where the music presented for students to learn was artificial and composed for the purpose of the exercise alone. One student genuinely thought he had recognised the music from a nursery rhyme, showing how alien the music was to them as 'pop and rock' music (Year 8, Lesson Observation, 22.02.17). Furthermore, Year 9, 10 and 11 students had previously recalled learning the Beatles in school as part of a popular music band work scheme, although this music was outdated. A similar occurrence was observed in OLHS, where students were learning Smoke on the Water³¹, chosen by the teacher. Again, due to the outdated nature of this, it could be questioned whether students regarded this as popular music at all. In SGPS, the popular music that Year 9 students were learning was again chosen by the teacher, had been graded, and again was outdated.

Although some mention of classical instruments (brass, woodwind, strings) being played outside of lessons (peripatetic lessons or extra-curricular), it was rare to find students bringing these instruments into the classroom, particularly in KS3. This was apparent in all four case study schools, aside from when students were seen playing these instruments in extra-curricular clubs or during peripatetic lessons. Instead, an extremely high majority of students were observed and spoke about playing popular music instruments in the classroom. One Year 9 student in SGPS explained why she was playing keyboard during a band work lesson, when her instrument of expertise was clarinet:

³⁰ Trinity College London. <https://www.trinitycollege.com/>

³¹ Rock song released by the band Deep Purple in the 1970s.

Well I don't usually play keyboard, so I'm only doing it with one hand, because I play clarinet and that just doesn't go in that sort of... So I've got to play the keyboard part. [...] it doesn't go with this sort of song, so I don't mind playing the keyboard, but I just can't do it with two hands.

Holly, Year 9, Focus Group 3, SGPS, 10.10.16

For Holly, using her clarinet during a lesson when she was working on a popular music song in a band formation with her peers that were playing popular music instruments simply did not fit. Thus, it can be considered whether students playing classical music instruments could be seen as being at a disadvantage here: they might perceive that their instrument is too different and doesn't match the genre or instruments that their peers are playing. Therefore, although Holly's peers were playing their instrument of expertise that they had instrumental lessons on out-of-school, Holly was playing keyboard, which was not her specialism. Hence, she was observed struggling to a much greater extent than her peers were during this lesson. This might have been the case for other students who felt that their first instrument was irrelevant during ILMF lessons.

4.3 Personal impressions

ILMF and MF were experienced with a variety of emotions. Although mainly conveyed as a positive experience by participants, some negative student perceptions had come to light. This sub-theme draws upon Phase Two data only, as it mainly reflects experiential aspects from the case studies. Although this section contains a summary of personal impressions of ILMF and MF, positive and negative perceptions and experiences have sometimes been featured in other sections of this findings chapter also, due to statements being linked with other themes to a greater extent.

Positive experiences were much more frequently observed and conveyed by participants in comparison with negative ones. However, it could be considered whether researcher effects could have impacted upon this finding, due to both teachers and students feeling the need to show and speak about the positive aspects of MF and ILMF to a greater extent due to my external positioning. However, it was only the students who showed and spoke about negative perceptions of the phenomena and not the teachers. Perhaps the teachers felt more of an obligation to cast a positive light upon ILMF and MF due to professional affiliations with MF and fear of negative judgement by myself. 'Enjoyment' was the most frequently used code for this sub-theme both across and within sources for all four schools, followed by a code which represented 'fun'. Out of the negative student perceptions, 'noise' was the most frequently used code for this sub-theme, closely followed by 'boring'.

4.3.1 Positive perceptions

Miss Lightfoot shared a view that was expressed amongst many of the participant teachers: that music was ‘just so much more enjoyable to teach. It really, really is [since implementation of the MF approach]’. For the students, a general enjoyment of their music lessons was found, whereas many students particularly conveyed that they enjoyed playing on the instruments. This view was substantiated by researcher observations and reflections, for example: “playing on the instruments’ – pupils expressed enjoyment of this’ (Researcher Reflection, Year 7 lessons, OLHS, 29.09.16 and 17.10.16); ‘Year 7 – With enthusiasm. They were willing to contribute ideas and help to make musical decisions, and were all participating in the music-making fully – there seemed to be no observable boredom.’ (Researcher Reflection, SGPS, 04.10.16). An example of student voice is as follows:

I really enjoy [music] at [OLHS], and everything, all the facilities and all that, like they’re really, really good, and especially with the teachers. They really, really help you out. Like I said before, I didn’t want to play an instrument before, but now I do.
Caitlyn, Year 7, Progress Diary Group 2, OLHS, 07.11.16

Levels of student enjoyment had also been picked up on by Miss Lewis within RS:

Just pure enjoyment. They come in and they just enjoy the lesson. [...] there’s a general feeling of enjoyment, and I think that has a big impact, and so they don’t feel to question it, because they’re actually having some nice time[s].

Thus, the level of student enjoyment had had a positive impact upon Miss Lewis’s music lessons, as she had found that students no longer questioned the activities she set within lessons as students were simply enjoying themselves. Again, the notion of playing on the instruments being a fun part of music lessons arose, along with elements related to choice and freedom within lessons. Both Mr Reed and Miss Lewis expressed a feeling of excitement about the impact that MF implementation had resulted in within their classrooms, for example:

Mr Reed: I think it’s made lessons more musical, more interesting, more engaging. It’s got more students involved with music, yeah, provide a more sort of enriching, exciting, independently-led curriculum.

Mr Reed had felt that the music curriculum had become more exciting, whereas Miss Lewis regarded student enthusiasm and engagement as an exciting feature of her MF practice. Interestingly, a Year 7 student from TGS had heard that in Year 9, she would take part in band work (akin to ILMF implementation). She regarded this prospect as an exciting one: ‘It would feel exciting, and it would feel like it’s just for you, so you can express what you’ve learnt throughout,

and then show everyone.’ (Layla, Year 7, Focus Group 2, 05.10.16). For Layla, she felt that it would be a personalised activity, through which she could accumulate and showcase her musical skills and knowledge gained through earlier music lessons.

4.3.2 Negative perceptions

High levels of noise within music classrooms was an aspect of music lessons that many students did not enjoy. This might have been magnified for students due to the practical nature encouraged by ILMF and MF approaches. Noise was said to hinder progress due to a lack of ability to concentrate and hold discussions within small groups, for example:

Helen: It’s hard to concentrate when loads of people are working on different parts at the same time.

Jason: But it’s easy when you’re in a practice room and by yourself. But when you’re like in [the main classroom] when everyone’s in the same room, it’s a bit like...

Kate: There’s loads [of noise], and when you can hear it, It’s like a competition.

Year 10, RSL Focus Group 1, OLHS, 23.11.16

From student comments, the noise was attributed to use of musical instruments, and in some cases, misuse of the instruments and messing around. Aside from noise, some students also identified aspects of their lessons that they found boring. Anita from RS regarded theoretical aspects of her Year 11 GCSE lessons as a negative aspect: ‘Theory was a bit of like boringness’ (interview group, 23.02.17). However, this is likely to have been more of a feature of the GCSE examination syllabus, rather than ILMF. Another feature that Ryan from SGPS mentioned as being boring was playing on the instruments: ‘You like playing the instruments [to Jasmine]. I don’t. It’s boring. Drums are alright’ (Year 8, Focus Group 1, 11.10.16). This view was an anomaly, as no other student shared this opinion. However, Ryan did say that ‘drums are alright’, and listed a few other instruments that he could play, suggesting that he only enjoyed playing on instruments that he felt confident on. Miss Covington, Ryan’s teacher, did mention at the end of the lesson that Ryan did not like playing ‘new’ instruments, as he did not want to show weakness in musical ability amongst his peers, suggesting fear of embarrassment.

4.4 The future of ILMF – potential demise or sustainability?

How ILMF is understood, implemented and experienced has the potential to contribute towards its potential sustainability or demise. This raises the question of whether the peak of success has already taken place, and what clues might have been found about the future fate of the phenomenon.

4.4.1 Sustainability

Contributing towards the potential sustainability of MF and ILMF include: the solutions it posed against the problems of school music; positive individual perceptions; the utopia of freedom; positive aspects of revolutionary change the increased level of power for students and teachers in some cases; and teacher adaptations to suit individual environments, as previously discussed. In addition to these factors, sustainability of MF as an organisation was a key priority for D'Amore: 'The major plan is to be sustainable. [...] we want to see if [MF] can live on as its own organisation'. D'Amore did state that she knew that there 'was a place' for MF, so felt that sustainability of the organisation was a strong possibility. However, ILMF approach directly was not mentioned as a specific point for potential sustainability by D'Amore. Yet, Green did state that her aspirational theory was still being implemented in schools:

Green: Although Abi [D'Amore] was showing me a video just the other day from Morpeth School, where the teacher had put the camera on one of the kids heads (both laugh). And that was just... they called it 'in at the deep end', and that was exactly the same model, so it's still happening.

In her interview, Green also referenced many other countries who were implementing her ILMF approach, for example Canada, Australia, Singapore, Brazil and China 'there's a lot of it going on you know. They don't call it MF, but it is, or at least it's the informal learning model of MF' (Green). However, it is at this point when ILMF becomes separated from MF again:

Green: I think in this country, [dissemination and implementation of the approach] virtually is just because of MF. I think it would just be a few isolated, particularly interested teachers here who were doing it if weren't for MF. But in other countries, people have taken it off and developed it in their own rights.

Thus, should MF as an organisation fall prey to demise, the demise of ILMF could occur in England, but this might not represent an international picture.

4.4.1.1 Success

In addition to being a factor for potential sustainability, ILMF international implementation and consistent positive impact was also seen as a marker of success:

Green: The things I'm pleased about - thrilled about - are that it's been enacted in so many different ways and contexts and different countries [...] - kids the world over seem to respond well to learning like this. And so that's very exciting.

D'Amore also regarded MF success as its strength: 'we're really strong, and we always have been'. All of the four case study teachers were all able to identify the positive impact that ILMF and MF

had had within their schools, making the phenomenon successful overall. Markers of success for teachers included obtaining additional funding for equipment, increased student confidence, gaining Head Teacher approval, increased student curiosity, expansion of the department and successful student outcomes. Students had also perceived markers of success, for example: 'We've learnt how to play different instruments, such as keyboard, ukulele and guitar, which has been really successful, because not many people know how to play it' (Ruby, Year 7, Progress Diary Group 1, OLHS, 05.12.16). A marker of success for Ruby was centred around the progress she had made with learning to play musical instruments and being able to produce something which 'sounded really good'. Ruby had recognised that this was not something that 'many people' were able to do, perhaps linked to a lack of opportunity for others outside of her school.

4.4.1.2 Expansion

As a result of MF success and potentially contributing towards its sustainability includes the expansion of the phenomenon both as an organisation and within the case study schools. D'Amore had few plans to expand, including wanting to launch ILMF into primary schools:

Our key priorities are to roll out our primary schools' programme, which has been devised using elements of the informal learning approach, but it's much more structured for primary schools.

However, the structured nature of ILMF in primary schools sways more towards the more formal aspects of music education, potentially better aligning with forces of power also trying to pursue a more formal, traditional approach for music education. Within schools, Miss Lewis and Mr Reed in particular had worked upon the expansion of the MF approach and their departments in various ways. The positive impact upon the music department in RS had resulted in the recruitment of additional teaching staff and had also resulted in increased recruitment of students to take GCSE music. However, this was not necessarily always a positive aspect: 'I've got a lot of students in Year 9, that some chose it not understanding quite how much of a leap it is again then of understanding what we have to do' (Miss Lewis). Thus, this suggests a gap between Year 8 and Year 9 music lessons, potentially due to a gap between the MF approach and GCSE music. Regardless of this potential problem, Mr Reed was utilising his position in school to expand MF implementation outside of music across the whole of the Performing Arts Department.

4.4.2 Demise

Contributing towards the potential demise of MF and ILMF include: the problems of school music that ILMF was perceived to exaggerate; some of the teacher research interests that raised

questions about the approach; negative individual perceptions; marketisation of MF; and the influence of power and teacher misconceptions, as previously discussed. In addition to these factors, D'Amore also reflected upon the current challenges that the MF organisation currently faced, since the PHF have ceased to fund them:

The challenge is sustaining an organisation, and what an organisation looks like, so my last two years really, have been working through... first of all kind of constituting us as an organisation. [...] And I mean obviously, current barriers mainly involve funding (laughs), and securing a future, and yeah, reality.

For D'Amore, securing funding appeared to be the crucial factor in avoiding MF demise, potentially leaving the organisation increasingly vulnerable to marketisation. Yet, the demise of MF did not necessarily mean the demise of MF and ILMF as an approach existing within the community:

D'Amore: MF exists and it always will do. If we fold as an organisation, it will be out there, it will always be there, people will always use it and develop it. But we feel that we've got quite a lot of work to do, that is needed around making sure that informal pedagogies stay in schools.

However, a current identified trend of teachers did not align with MF ethos, where teachers wanted resources to download, as opposed to undergo revolutionary change in mindset, for example: 'Teachers just want resources and that's it. They just want to download something that they can use on a Monday, and they want to do it on a Sunday night. And the traffic to our website reflects that' (D'Amore). Also, during an informal discussion with D'Amore after her interview, she mentioned that MF would be 'first to be dropped by teachers' if policy continued to misalign with MF due to the Government's power over schools and teachers (Researcher Interview Notes, 14.04.16). Thus, MF could be seen as being disposable for teachers, should they need to make that choice. Furthermore, it has been mentioned throughout the findings chapters that choice of instrument was of high value to students, yet this was not directly one of Green's (2008) ILMF principles. It could be questioned whether this was an oversight of ILMF by not emphasising something of a priority for students, or whether it was linked to accessibility, and not wanting to restrict schools from implementing ILMF dependent upon their available resources.

4.4.2.1 Peak of success

Another contributing factor to the potential demise of MF and ILMF might be that the peak of success had already happened. Hence, demise was the natural progression on from this. Both Mr Holmes and Mr Reed had been implementing MF and ILMF for a longer period of time than Miss

Covington and Miss Lewis. Although a peak in success was not referenced by Miss Lewis or Miss Covington during my school visits, it was alluded to by Mr Holmes and Mr Reed for their schools:

Mr Reed: And I think that peaked sort of with the whole Rockschoo³² thing.

Interview note: Post interview, [Mr Reed and his Teaching Assistant] talked of the 'golden age' of MF – when Rockschoo first took off – practices in the evenings were hugely popular.

Mr Holmes: As I'd said, we had kind of like our best ever results at GCSE, we'd had 60 students in there. And I was writing a lot, I was tweeting a lot, I was blogging a lot, often on like MUFU chats. [...] And it really started to snowball.

Furthermore, both Mr Holmes and Mr Reed held additional management responsibilities within their schools, as mentioned. This shift in priority could also have resulted in ILMF and MF demise within their schools, as Mr Holmes and Mr Reed could be seen as the key figures driving the approach within their schools, yet had been unable to sustain the level of success they had previously achieved. However, for Mr Reed, an indication of success would be determined by his legacy, suggesting MF peak was a personal point of success rather than an actual point of MF success within his wider department:

I've had to hand over some of the responsibility that I have for like training and stuff, which is a bit difficult, because when it's like your thing, but seeing people like [Miss Lightfoot] get involved, and it's good for her development as well. And also, I think the success of this is a bit like leadership really. The sort of indicator of success is if I leave, it carries on. And I think that's important.

Thus, Mr Reed wanted for MF to be bigger than a single advocate teacher within his school and wanted for it to be embedded in the school's culture and identity. Another potential sign that the demise of MF and ILMF might already have been occurring in OLHS and TGS was the drop in instrumental lessons and extra-curricular activities, as this could show that student motivation and engagement with music was dropping, for example:

Miss Harper: We're struggling at the minute with the extra-curricular and things like that. Getting and keeping kids coming through with the stuff they've already got going, and setting up new things, you know with like the ukulele teacher next door, but there's like one kid in there.

However, a drop in student uptake of instrumental lessons and extra-curricular activities was not reported in RS and SGPS. Due to these two schools being behind in ILMF and MF implementation in terms of time, this could be a prediction of what might happen in the future within RS and

³² RSL.

SGPS, without intervention and rectification of some of the issues raised within the findings of this study.

Conclusion

Four key themes, along with several sub-themes have been presented in this chapter to summarise the overall findings of this research project. The four key themes are:

- 'Aspirational' theory
- Revolutionary change
- The influence of power versus the utopia of freedom
- The Musical Futures community

An overview of how these themes fit together within the wider findings has been presented, in the form of a concept map. It is believed that all of the themes link together in the form of various relationships, some via other themes, some in one-way relationships where one source feeds into another, and some reciprocal where two sources feed into each other in a cyclic notion.

In addition to the four themes, another key finding was that that ILMF cannot be completely separated from MF and classroom music lessons in general. This has been reflected throughout this chapter, where the terms MF and ILMF have been used in fusion. This has been attributed to the inclusion of ILMF as a part of MF into everyday tacit teacher pedagogy, which has occurred over time. It was also noted that although the RQ concepts of understanding, implementation and experience could be separated in theory, they could not be separated in practice for a high majority of the themes. Thus, findings have not been structured according to each of these RQ branches. However, this does not mean that at times, some findings could not be more closely associated with one branch over another.

Chapter 7 - Discussion of findings

Chapter overview

The purpose of the discussion chapter is to propose answers to ‘so what?’ questions that have emerged from the analysis and findings chapter (Kirkham, 2016), which form the foundations of the original contribution to knowledge that this thesis proposes to make. The chapter is structured according to theme instead of in answer to each of the RQs. This is due to the overlapping nature of the themes in relation to the RQs, as mentioned in the findings and analysis chapter. Findings from the data analysis are linked to the literature previously discussed within the first three chapters of this thesis, either as findings of coherence or conflict³³. Subsequent discussion will occur stemming from these departure points (Kirkham, 2016). Likely meanings will be derived (Suter, 2012) and proposed interpretations explained (Ary et al., 2014). For each theme, a question has been posed as a result of reflection upon the findings, analysis and discussion. These questions are not believed to be the only questions that can be raised as a result of this thesis, but are believed to be the most relevant and thought-provoking ones.

1. Aspirational theory

This section relates to perceptions of Green’s (2002, 2008) theory as being aspirational (1). The theme of aspirational theory presents the participant perceptions of an idealistic view of ILMF, possibly as something to aim for which remains out-of-reach for teachers to achieve in reality. Thus, a gap still lay between Green’s (2008) theory and practical implementation of ILMF in the case study schools – and potentially beyond, despite Green having aimed to overcome this gap through her work. This is an interesting concept, as Green (ibid) wrote extensively about how her ILMF theory could be successfully transferred across to the classroom scenario in a pragmatic way – facilitating the translation of theory into practice herself, with the additional support of MF.

1.1 Pivotal principles

Within the aspirational theory lay Green’s five principles, as discussed in the first three chapters of this thesis. It was found that two of the five principles were deemed as being of greater importance to the Phase One participants of this study: student choice of the music to be learnt;

³³ Some findings have not been discussed in further detail within this chapter as they are not considered to have contributed towards new knowledge in consideration of that already present in the existing literature. Thus, only findings of particular interest have been discussed within this chapter.

and the aural learning aspect (1.1, 1.1.1, 1.1.2). It could be considered whether these were the most important characteristics to emphasise for Green in particular, due to these principles being the most likely to set her theory apart from that which has gone before within the bigger picture of music education, for example Paynter and Aston (1970) and Paynter (1982), who did not advocate providing students with such aspects of choice and to set the task of copying music from recordings. This perhaps marks Green as being different to the child-centred progressive movement, and positions ILMF as being a replacement as opposed to a continuation, in agreement with Finney (2011). New elements were present in ILMF that broke from traditional, formal music education (notation and teacher control) to a greater extent than what had previously occurred as part of the child-centred progressive movement.

Although students regarded free choice of song to copy as being an important aspect of their music lessons (1.1.1), it was not seen as being as important in practice for all of the teachers. Thus, Väkevä's (2012) notion of students still being able to be motivated by learning music that is unfamiliar might be a concept that the teachers had found to be the case in practice. This could have resulted in them not feeling the need to provide students with song choice in all of their music lessons. This might have been the case in this study, as positive perceptions were still expressed by students (1.2.3, 4.3.1), despite the capped limited choice or no choice having been identified.

A lack of control over ability groupings and fear of students messing around was seen as a potential barrier for implementing ILMF for two of the teachers within this study (1.2.4, 2.3.1), suggesting that this principle was not without problem. This aligned with Hallam, Creech and McQueen's (2011) findings that teachers did not agree on the suitability of MF for all students. Yet Green (2008) had found that in time, student grouping did relate closer to best-fit and musical ability without teacher intervention, suggesting that the students might naturally have forged friendship groups loosely based upon musical ability, i.e. those considered as musically talented could have organically grouped themselves together within a 'friendship group'. Unlike Evans, Beauchamp and John's (2014) study, it was not observed that students excluded each other due to weakness in musical ability, perhaps making it less likely that within friendship groups students had wide-ranging musical abilities.

Mr Holmes had implemented the fourth principle of haphazard learning without structured guidance (1.1.4), akin to Folkestad's (2006: 141) definition of informal learning where learning is 'not sequenced beforehand'. This was a positive application of the principle, as Green (2002) had found this aspect to be intrinsically motivating to the popular musicians within her study. Yet for

the other teachers, this principle was understood as meaning a chaotic, haphazard environment, perhaps exposing the potential barriers of the approach such as a lack of progression and conformity to a formal school environment – concerns raised by Gower (2012). Thus, it could be considered whether teacher understanding of this principle had contributed towards the exaggeration of elements which are less likely to appeal to teachers trying to align ILMF with their formal school ecologies. Yet the notion of this principle only being able to truly occur in practice rooms, without the presence of a teacher, could be a positive aspect. Students might be able to truly engage with informal learning in the privacy of a practice room, without external judgement, and concealed away to a greater extent from SLTs and other sources of power whom teachers may feel the pressure from to ensure that their lessons conformed to formal, traditional expectation. Thus, the practice room sanctuaries might have provided a sense of freedom for both teachers and their students.

The fifth principle was deemed to be the least pivotal for the participants of this study. It is of interest that this was the only principle that was implicit in Green's (2008) first and most important stage of implementation. The teachers' tendencies to attempt to implement only the first stage of the ILMF approach could be a perceived reason behind the reduced overt presence of this principle. Overall, this section has established that different principles were pivotal to different extents by participants, and some perceptions were in misalignment with Green's (2002, 2008) original aspirational theory.

1.2 Solution to or magnification of the problems of school music

Most of the teachers within this study viewed ILMF as being a problem-solver (1.2). The problems of school music that were previously mentioned in the literature review had appeared to be remedied, for example: bored students and elaborate equipment required (Ross, 1995, 1.2.3); and a lack of student enjoyment (Harland et al., 2002, 1.2.3, 4.3.1). MF also appears to have fulfilled its potential to increase engagement of young people in music activities (Price, 2005, 1.2.1, 1.2.2), and enhance student motivation and the quality of teaching and learning in music lessons (Hallam et al., 2008 and Hallam, Creech and McQueen, 2011, 1.2.3, 2.3.2, 4.3.1). Thus, ILMF can be seen as being an advantageous pedagogy to implement for both teachers and their students in secondary schools.

A lack in authenticity of school music, and the disconnection between in- and out-of-school music lessons (Hargreaves and Marshall, 2003 and Lamont et al., 2003) was also found to have been overcome in this study to a large extent (1.2.1). Freire (2007) and Rogers (1983) also stated their

belief that education should be situated within learners' lived-in experiences. The problem of authenticity within music education was one which Green (2008) strove to overcome through the logical application of principles identified from the informal out-of-school realm into the in-school setting. The teachers of this study had made progress towards overcoming this problem in various ways (1.2.1). This suggests that the MF aim of addressing the disjoint within music learning (Price, 2005) was having some success, as Wright (2011) and McCarthy (2012) had predicted due to the inclusion of informal practices into the formal realm. However, data used to inform this finding mostly stemmed from the teacher participants and not the students (1.2.1). Thus, it could still be the case that more work is still to be done in order to reduce the remaining disconnect between in- and out-of-school music, as was found in Hallam, Creech and McQueen's (2011, 2018) studies.

Overall, it was found that student participation and inclusion were elements observed in practice within the case study schools during implementation of ILMF (1.2.2), as Green (2008) had predicted. This was in correspondence with the potential Wright (2012) and Moore (2019) had noted about MF. Therefore, the elitist status of Western Art music which had previously alienated students from school music due to the high-status knowledge required to access the learning, mentioned by Spruce and Matthews (2012) was largely absent within the MF learning environment. This is in alignment with Green's (2002) premise that formal education had excluded a majority of students, whereas ILMF was a more inclusive approach. Furthermore, achievement of inclusion and participation for students can be seen as a positive step in ensuring truly democratic change can occur in music education (Bernstein, 1996, cited in Philpott and Wright, 2012), showing that the four case study schools can be used as examples of striving towards democratic music education through increased equality of student rights.

However, not all of the findings of this study alluded towards truly inclusive practice for participation. For example, teacher control was exerted to reward or punish student behaviour or achievement through increased access to a greater variety of instruments (1.2.2). The more dominant students tended to play on the more 'desirable' instruments, whereas the quieter students were potentially marginalised at times (1.2.2). This corresponds with Bergman's (2009, cited in Georgii-Hemming and Westvall, 2010: 29) findings, as in Sweden, individual characteristics were found to impact upon inclusivity of instrumental opportunity.

In agreement with previous studies (Green, 2002, 2008; Folkestad, 2006; Ofsted, 2006; Price, 2007; Hallam et al. 2008; Feichas, 2010; Jeanneret, 2010; Jeanneret, McLennan, and Stevens-Ballenger, 2011; Hallam, Creech and McQueen, 2011, 2015, 2018; O'Neill and Besspflug, 2012; Wright et al., 2012; Evans, Beauchamp and John, 2014 and Moore, 2019), it was found in the four

case studies that student motivation and engagement with music had improved through implementation of MF (1.2.3). This was found to be the case through teacher interview and student observation, and can be seen as a solution to a previously identified problem within the field, both in the literature (McPherson and O'Neill, 2010), and by reflecting on my own experiences both as a student and secondary school music teacher myself. Green (2008) had previously attributed the high level of student motivation experienced during ILMF implementation to Csikszentmihalyi's concept of flow (1991, 1997), which could also have been the case in this study due to the student motivation achieved. The increased level of student motivation was often directed at playing on the instruments, aligning with the heavy instrumental feature of ILMF. Thus, although Georgii-Hemming and Westvall (2010) having concluded that ILMF does not necessarily result in increased student motivation, it was often deemed to be the case in this study. The reason behind this could be due to the overall way in which ILMF and MF were perceived by teachers and implemented in the case study schools (1, 2, 3, 4).

In consideration of the teachers' research interests proposed for this study and according to Miss Harper, MF was seen as being a magnifier of the problems of school music (1.2.4). Without implementation of aspects of a co-research approach, it is believed that Mr Reed, Miss Covington, Mr Holmes and Miss Lewis as advocates of the ILMF and MF approach might not have made such concerns explicit. One cause of ILMF and MF being seen as a problem magnifier was due to the element of choice afforded to students, which had led to students choosing easy options within their lessons. Green (2008) highlighted the possibility of this 'free-rider' effect (Slavin, 1995) within her work, yet she did counteract this claim by stating that due to the increased level student motivation and participation achieved through ILMF implementation, students were more likely than before to avoid this phenomenon. This could be seen as being the case for this study also – due to the motivation and participation found (1.2.2, 1.2.3).

The concept of behaviour management, due to the amount of freedom afforded to students was a concern previously mentioned in the literature (Gower, 2012, Sexton, 2012). This was also a concern raised by Miss Harper in the study, and some of the students questioned also reported some 'messaging around' having occurred within their music lessons, perceived as a hinderance to their progress (1.2.4). This could be of concern, as student progress and achievement are teacher professional responsibilities required by policy (DfE, 2011b). Although I had considered that progress had been made during the lessons I had observed across the four case study schools, in agreement with Ofsted's (2006) and Green's (2008) findings, it can be questioned whether some of this learning was implicit and not explicit. This echoed Green's (2008) view that assessment of progress focuses upon explicit areas susceptible to measurement, and perhaps the students

themselves considered their progress only to be that which could be measured. Therefore, in order for ILMF to successfully secure its position as a problem-solver, alternative views of assessment and progress might need to be considered.

Question arising from 'Aspirational Theory'

In consideration of the above overall discussion of this theme, a question can be posed:

Was ILMF ever achievable / is it actually achievable in practice?

It could be argued that ILMF theory has never been achievable in practice, and that Green's (2008) perceptions of actual implementation were false. Alternatively, it could be questioned whether ILMF used to be achievable in practice, but is no longer the case. This could be due to a number of factors including reduced MF support (the MF pilot study and subsequent initial rollout was heavily resourced) and the oppositional direction that policy has since taken since the initial pilot studies, as discussed in the literature review. Even if ILMF is not achievable, it is still deemed worth striving towards as something to aim for to improve and develop pedagogy within music education. For the reader to consider an answer to this question, reflection upon all four themes might be of use.

2. Revolutionary change

It was found in this study that ILMF was perceived as being revolutionary change (2). This sways more closely towards Finney's (2011: 136) argument that MF was not an attempt to 'revive the child-centred tradition but to replace it' due to the authenticity of the approach – perhaps herein lies the injection of novelty. It must also be acknowledged that a similarity lies between ILMF and the child-centred movement – both could have been viewed as revolutionary change at the time of initial introduction. Rodriguez's (2009: 43) notion that ILMF represented a 'dramatic departure from the purposes and processes of formal music education' was also supported in the findings of this study (2), as the perceived change posed by ILMF did indeed relate to an emphasis upon aural learning over use of traditional notation (1.1.2); teacher facilitation as opposed to didactic instruction (3.2.4, 3.3, 4.1.3, 4.1.7); and less emphasis upon the passing of examinations, particularly for KS3 students (2, 2.2). Thus, the skills that might have previously laid beyond the realm of traditional formal music education could be 'recognise[d], foster[ed] and reward[ed]' in school music classrooms for students (Green, 2002: 1). This indeed represented a change for the

teachers in this study, and one which perhaps addressed the gaps which formal, traditional music education had left open.

Green also pointed out that her practice was different to Paynter's (1982) pedagogy for two reasons: students now had a choice of which music to copy; and students were copying music aurally from a musical model (often a CD). This change only referred to two out of the five principles, suggesting that a majority of Green's (2008) principles were not in fact significant change in relation to the bigger picture of music education. However, as MF was perceived as being 'revolutionary change' by the participants of this study, that is the point of significance according to the methodological basis of interpretivism and social construction and constructivism.

For three of the teachers from this study, dissonance had been previously experienced in their own music education backgrounds (see chapter five). This is in contrast to Ross's (1995) opinion that teachers are stuck in poor habits. It was found in this study that teachers had developed an increased sense of effectiveness and a wider range of musical skills, akin to what teachers had reported in an Australian study post-MF implementation (Jeanneret, 2010 and Jeanneret, McLennan and Stevens-Ballenger, 2011). Such developed skills had enabled Mr Holmes to progress onto a SLT role within his school. The positive impact identified by teachers (for example increased inclusivity, participation and enthusiasm, 1.2.2, 1.2.3) corresponded with previous MF studies (Hallam et al., 2008 and Hallam, Creech and McQueen, 2011). As Miss Covington had pointed out, implementation of MF and ILMF had become 'normal' for her current students – they did not have a point of comparison as it is something they had always done at that school. Thus, what was perceived by the teachers in relation to revolutionary change had not been explicitly identified by the students, despite them having experienced it through their participation in MF and ILMF music lessons.

2.1 Mindset

A branch of the revolutionary change experienced by most of the teacher participants of this study was a change in mindset (2.1). This was similar to the change in teacher viewpoint that Green (2008: 34) reported from her study – that teachers had begun to challenge their previous practice; question their students in a 'different way'; and allow an increased presence of student voice within lessons. This change in mindset could be understood as a change in values about music education in comparison to those linked with traditional, formal educational ideals, as encouraged by the MF organisation (for example, MF, n.d.d.). This study found that the change in

mindset had transferred across to students, according to their teachers (2.1.1). According to this study, student (and teacher) increased enjoyment had been noted, suggesting that prolonged engagement in music-making could be a long-term impact of ILMF implementation. This aligned with Green's (2008) aim of ILMF being able to nurture lifelong musicing outside of the classroom. This study also concluded that ILMF could not be separated out from MF or general classroom music lessons, implementation of ILMF and MF had become tacit knowledge for the teachers (2.1.2). The change in mindset was no longer explicit or conscious for the teachers in practice – it had become a part of their new teaching habitus (Bourdieu, 1977, cited in Sullivan, 2002).

2.2 Musicianship

It was found in this study that a change in mindset, instigated by ILMF, had prompted teachers to reconsider what constituted as musicianship in comparison to formal, traditional ideals (2.2). This blurring of the boundaries between musicianship in the formal, traditional realm and musicianship within ILMF perhaps has the potential to reduce the dichotomy of either being 'musical' or 'non-musical', and dispelling the myth that students are either born with musical talent or they are not (Welch and McPherson, 2012). This was particularly important in considering how students viewed their own level of musicianship.

Akin to Green's (2008) hypothesis that ILMF implementation would result in students' increased sense of musicianship, all of the teachers in this study wanted to instil this belief in the students within their schools (2.2.1). This was in opposition to socially constructed concepts of musicality associated with more formal, traditional views. As Green (ibid) expressed, just because students' musical expression may not conform with elitist genres, it did not mean that they could not regard themselves and could not be regarded by others as 'musicians'. Mr Holmes approached this change in viewpoint by encouraging his students to 'behave' like musicians, for example by concentrating and acting confident. This can be seen as aligning with Smith's (2014) view that teachers should promote understanding of musicianship beyond performance skill.

For the students, there was a divide between professional musicianship and amateur musicianship – of which students viewed themselves as falling into the latter category (2.2.1). This is in contrast to Green's (2008: 62) findings, where she found that students experiencing the ILMF pilot viewed themselves as 'proper' musicians as opposed to amateur ones. However, within this amateur category, many students did regard themselves as being 'musicians', particularly in connection with their ability to play an instrument. This is in contrast to some previous research,

which concluded that many students had failed to identify themselves as musicians, which was regarded as an important factor of lifelong musical participation (Hallam, Creech and McQueen, 2018). The findings of this study more closely align with O'Neill and Bessflug's (2012) and Moore's (2019) findings which concluded that students experiencing MF implementation had begun to listen and think like musicians, implying that a change had taken place in students' mindset in relation to their conception of musicianship and own identity. Thus, Green's (2008) concern that those within society are too reticent about identifying participants as musicians could be a point of wider change, inspired by ILMF. This is important due to the potential subsequent impact upon confidence, self-esteem and future prospects of achieving professional musicianship status, should students not be able to identify themselves as musicians in the first place (Bandura, 1977 and Hargreaves and Marshall, 2003).

In order to widen the conception of musicianship and make the phenomenon more accessible and inclusive, the teachers of this study had to challenge and re-evaluate what skills and knowledge they would seek to encourage and acknowledge as musical qualities (2.2.2). This was in adherence to Clements's (2008) critique of ILMF, where the point was made that musicians do much more than copy or replicate music – other musical attributes had indeed been recognised and developed through ILMF implementation. Although this widening of musical attributes can be seen as a positive in terms of making the concept more accessible and achievable for students in the vein of inclusivity and raising self-belief, a problem arose in RS for students who could have been viewed as having formal, traditional attributes associated with musicianship (2.2.2). Thus, conflict arose between the formal and informal, suggesting incompatibilities. This also poses a challenge to the inclusivity of the approach, as those with formal musical skills could actually have been marginalised. Thus, perhaps a more open view of musicianship should be embraced, rather than one that recognises the skills and qualities of either those formally or informally trained musicians.

2.3 Fear and confidence

As a result of revolutionary change and a change in mindset and concept of musicianship, fear and confidence occurred in both the teachers and students of this study (2.3). The key fear for teachers within this study was a lack of teacher control that ILMF advocated, which Green (2008) had also identified from the teachers in her study. An idea which stemmed from the literature is that a certain teacher attribute is required for ILMF implementation in the first place – one who is able to overcome their initial fear of ILMF to implement the approach, instead of teachers perhaps asking their students to overcome their 'fears' of formal, traditional music education

(Wright and Kanellopoulos, 2010). Thus, although teacher fear might have been instigated by an ILMF approach, the teachers focused upon in this study were the ones able to overcome that fear. For those teachers who had not been able to overcome their fear of implementing an ILMF approach, different reasons might have been present. However, it must be mentioned that teacher fear is not believed to be the only barrier behind implementing ILMF – but was one of significance found within this study.

Overall, it was found that MF had boosted the confidence and perceived self-effectiveness of the teachers within this study (2.3.2). This finding corresponds with the previous literature which has commented on this aspect (Jeanneret, 2010; Jeanneret, McLennan and Stevens-Ballenger, 2011; Hallam, Creech and McQueen, 2016b and Moore, 2019). Yet again, this could be a case of teachers with an increased sense of confidence being drawn to implementing an MF approach, as opposed to MF building teacher confidence up from scratch.

Yet despite teachers having reported an increased sense of confidence, a lack of student confidence was witnessed at times during lesson observations (2.3.3). In Green's (2008) study, she had found that there were less disagreements and lack of inclusivity between students due to students having an increased sense of motivation for the activities. Thus, it could be argued that if students were fully motivated during their music lessons, bullying and humiliation of others should not have been a dominant student fear. Furthermore, teacher pressure should have been reduced through a change in role to facilitation, and playing outside of friendship groups should also not have been a significant worry for students within an ILMF scenario. Hence, in order for these fears to still be in abundance, elements lying outside of ILMF might have crept into lessons to induce fear, or ILMF was not enough to counteract these fears. Also, due to ILMF potentially aligning with aspects of Bruner's (1983) theory of play, student fear should have been reduced due to the reduction of seriousness of consequence in participation should elements have gone 'wrong', and the increased sense of pleasure which should have resulted from the musical play. However, due to student fear being a finding of this study, it can be suggested that play in the true sense did not occur, as the demands of the formal, traditional wider school ecology and assessment expectations permeated through and still managed to grasp students resulting in their fear of failure. Despite student fears, many students did in fact convey their feeling of increased confidence to play and perform music along with their friends (2.3.4) – one of Green's (2008) ILMF principles.

Despite revolutionary change seemingly having occurred within the case study schools, a question still remains open in light of the above discussion:

To what extent can change be incited in music education in misalignment with traditional, formal music education?

By conducting further in-depth exploration of ILMF, answers to this question could be proposed. However, in this study, how ILMF was implemented in practice (4.1, 4.2) provides some indication of to what extent revolutionary change was implemented and experienced within the case study schools, yet how long these changes can be successful and sustainable for remains unknown.

3. The influence of power versus the utopia of freedom

It was found in this study that ILMF is often restricted by power (3): the power of authority from SLTs, government and policy; and the power from the drive for marketisation within the current societal climate. However, it was also found that ILMF can be strengthened by power (3): the power of the teacher and student voice permitted through choice and freedom.

3.1 Power, authority and the marketisation of MF

ILMF could be seen as being split between its aspirational theory and inclusive ethos, and authority and marketisation sources of power and pressure. However, within this context, MF and ILMF were also seen as sources of power themselves (3.1). This is likely to be due to the positive impact that MF and ILMF have had within the classroom (for example, Hallam et al., 2008 and Hallam, Creech and McQueen, 2011). Such impact was evident from the initial stages, reported over ten years ago, including a positive impact on achievement and ability (Price, 2007), allowing for time and momentum to develop this source of power. Furthermore, impact on achievement and ability can be seen as desirable for all parties involved (for example, the MF organisation, teachers, students, government, policy and SLTs), whose other values might misalign, as discussed in the literature review.

Within the findings, the impact of government authority and policy upon ILMF was portrayed (3.1.1). Green's opinion of ILMF never fully gaining government support could be due to a failure in the fundamental beliefs of those in governmental power fully experiencing a mindset change

from holding traditional, formal values, to informal ones. Bourdieu (1984, cited in Wright, 2008) held the opinion that dominant groups (for example, the government, in this case) could modify and reproduce culture to preserve their own interests. Thus, although the child-centred movement in the 1960s and 1970s, followed by ILMF more recently had posed challenge to the elitist habitus (Green, 2008), the elitist habitus has never truly changed. The teacher participants of this study reflected on their MF approach having become more difficult to align with current policy, of which teachers have a professional responsibility to adhere to. Although Green (2008) had identified that almost all of the NC requirements had been met, she suggested that teachers were too concerned with this, but her underestimation of teachers' accountability could be a downfall of her approach, as it was something which the teachers of this case study also took seriously (for example, 1.2.4, 2.3.1). Both Gower (2012) and Sexton (2012) had reported the difficulty that teachers faced in negotiating between policy and ILMF. It had previously been found that SLT support for the successful implementation of MF was also an important factor (Ofsted, 2006; Green, 2008 and Hallam, Creech and McQueen, 2011). However, the teachers of this study raised some conflict with SLT and their wider school ecologies (3.1.2), suggesting further tensions for teachers implementing the approach.

Despite previous warnings from the literature and Green's fear expressed in her interview that MF could become fixed, packetized, marketized and commodified through the creation of materials, resource packs and professional development packages (Price, 2007 and Finney and Philpott, 2010), this had still occurred, according to the findings of this study (3.1.4). These points echo Ball's (2007, 2012) thoughts about the business-like nature of some areas of education, subject to financial priorities and corporate practices. This shift in priority had also been identified in the introduction of this thesis for the MF organisation as a whole, where known priorities of the MF organisation were to grow a sustainable income for the project due to having become a self-funded organisation in recent years. Although marketisation can sometimes be seen as a positive notion due to competition elements resulting in 'the best' winning, it is not believed that this should be the ethos of music education. Similar to how Dewey (1934, cited in Woodford, 2012) blamed the segregation of arts from society on capitalism, segregation of ILMF and teachers being able to obtain the utopia of freedom could occur due to the marketisation of MF.

Although Green had expressed in her interview that she was concerned about a replication of the external gender relations that had happened in the music industry transferring across to schools, this was not identified within the case study schools. This is in contrast to previous findings where popular music has been brought into the school environment and has impacted negatively upon students based upon their gender (for example, Skolverket, 2004 and Bergman, 2009, both cited

in Georgii-Hemming and Westvall, 2010). Thus, it is believed that an awareness of this concept must still remain due to the marketisation problems that popular music as a genre could bring to the classroom (Allsup, 2008), and due to school music being regarded as 'more vulnerable than most' to the blurring of lines between education and marketized entertainment (Woodford, 2014: 32).

3.2 The utopia of freedom

The utopia of freedom was found to be a motivating factor for engagement with ILMF (3.2). This corresponds with Hallam, Creech and McQueen's (2018) findings that students' main reasons behind motivation for MF lay in the independence and freedom within lessons they were given. The concept of freedom had been labelled as a utopia as it had not been achieved in any of the case study schools in reality, presumably due to the negative influence of power and authority, from which they could not escape. For the Phase One participants in particular, MF and ILMF had a sense of life independent from power, authority and marketisation (3.2.1). ILMF and MF only came in contact with these forces via contact introduced within the school environment through teacher implementation. It was in this environment where teachers strived to implement something 'free' into the structured, formal school environment, potentially contributing to its aspirational nature of being unattainable in reality.

The freedom to express, experiment and be creative through musicing, as encouraged through MF implementation, was particularly highly valued by Miss Lewis and many of the students within this study (3.2.2). Both Miss Lewis and Miss Covington's description of student creativity in particular aligned with Rogers's (1983) notion of learning: discovery, learner autonomy, and intrinsic motivation to learn. Similarly, Jeffs and Smith (2011) emphasised the experimental and spontaneous elements of informal education, aligning with how MF was perceived to be experienced within the case study schools. Although the pressure stemming from SLTs and wider school ecologies to formally record and assess student creativities was seen as misaligning with these free musical aspects for Miss Lewis, Miss Covington appreciated the lack of writing which set music apart from the other subject areas in her school. Hence, some elements of freedom were permitted in this scenario.

For the students of this study, their main utopia of freedom could be seen as having freedom from teacher control, authority and direction (3.2.4). This could be understood as involving what Price (2006: 2) regarded as personalised learning by changing the approach from 'what is done to the consumer, in favour of the learner being more able to self-determine their education' – which MF encouraged. Similarly, it can also be seen as a characteristic which had been shared with the

child-centred movement due to the student holding increased power in comparison to the teacher. Thus, the findings of this study cohered with Jeanneret and Wilson's (2016: 309) view that MF supported a 'student-centred approach focused on engagement, participation and personal autonomy'. In order to achieve personal autonomy, freedom was relinquished from the teachers in this study and had become a part of their tacit approach (2.1.2). For Green (2008), providing students with an increased sense of autonomy was a way of breaking down the reproductive effects of previous hierarchical, formal, traditional approaches in music education. Without allowing student autonomy, teachers were inhibiting student creativity, according to Miss Lightfoot. Many students within this study reportedly valued their freedom from teacher control, which also included the opportunity of choice for them (3.2.4). This builds upon Hallam, Creech and McQueen's (2015) findings which proposed that the teachers of their study perceived students had gained an increased ability to learn independently. The motivation experienced by students towards the provision of freedom from teacher control could be substantiated by drawing upon Ryan and Deci's (2000) self-determination theory. As the students within the case studies were often able to determine their own path in music lessons, intrinsic motivation was likely to be higher. Teacher control could have frustrated or undermined students' feeling of autonomy and competence (Renwick and Reeve, 2012), reducing their sense of freedom and motivation. This aligned with Maslow's (1987) theory that freedom to choose an individual's own course of action and behaviour is an important concept.

3.3 Trust and student choice

Often misaligning with the exercise of authority is the prospect of teacher and student choice, which requires trust (3.3). According to the findings of this study, trust of teachers was not sufficient enough to implement MF and ILMF, and further validation was needed through the formal, official labelling of ILMF and MF, along with support and affirmation from renowned academics within the field (3.3.1). Hence, teachers were not trusted enough without further justification of the approach, presumably for the benefit of those in authority and power who might have challenged the teachers' decisions for implementation. The irony here is that ILMF was deficient without formal substantiation.

A skill required of teachers was the ability to build positive working relationships with their students, to form the basis of trust within the classroom (Green, 2008) – which was evident to a certain extent in all four of the case study schools through the provision of student choice. This was in adherence to Ofsted's (2006) findings that MF implementation led to positive working relationships between teachers and their students. These relationships are required in order to

facilitate a dialogical approach between teachers and students so that teaching for social justice can occur (Narita and Green, 2015). A part of this dialogue involves becoming aware of the values, knowledge and identities that both parties possess to allow parity of participation. Thus, hierarchies can be broken down.

The findings of this study concluded that students valued being trusted by their teachers, particularly because it provided a doorway to freedom and choice (3.3.2). This was nurtured through an ILMF approach. As Clements (2008) expressed, ILMF was an acknowledgement of students as a valuable source of knowledge – something which should be accessed and explored by increasing student responsibility for their own learning. This was in contrast to the source of knowledge and preference teachers were able to offer. As Dunbar-Hall (2009) proposed, student dependence on teachers and notation was replaced with a dependence on the self, yet it was not clear to what extent this was true for all students within this study.

Green had raised in her interview that trusting students enough to provide them with choice within their music lessons was an important factor behind their motivation towards ILMF (3.3.4). Hallam, Creech and McQueen (2018) found the elements of choice relating to what music could be played and whom to work with were key reasons behind student motivation. This coheres with the findings of this study, in addition to students also holding high regard for being able to choose which instrument they could play on (3.3.4). Thus, the concept of student voice continues to be of importance in contributing towards a more democratic approach to education (Flutter and Rudduck, 2004 and Rudduck and McIntyre, 2007).

Another element of choice that students held high regard for within their music lessons was the option of which song to play (3.3.4). However, some of the teachers had introduced outdated popular music into the classroom, which Green (2008) recalled happening from the 1970s, which she had termed ‘classic popular music’. Although this practice seems to have rewound back fifty years, not all of the students in this study seemed to mind, as it enabled them to widen their repertoire and experience of other music outside of their personal preference. Yet again, perhaps the idea that a balance should be achieved between the formal and informal shines through, questioning how much of individual musical preferences should be brought into school music lessons (Georgii-Hemming and Westvall, 2010). Thus, it can be proposed that the key principle of student choice might ironically be enhanced if supplemented with some additional music, selected by the teacher, to broaden student experiences.

In consideration of this overall theme, the following question has been posed:

Can / should teachers and students ever be 'free' in music lessons against the structures of power within society?

The question considers whether such freedom is actually possible, and also whether it should occur at all. Although it has been suggested in this study that ILMF provided the utopia of freedom for teachers and their students, it remains unknown whether this can be achieved, or if it is even appropriate. Again, the notion of a balance can be reflected upon, and whether a balance between freedom and control can or should be enacted in school music lessons within the MF community (4.1, 4.2). This question also provokes reflection upon the wider topic area of values within music education.

4. The Musical Futures community

The community theme of these findings encompassed those who have engaged with MF and ILMF: teachers, students and academics. It was through the medium of these individuals that ILMF came to life – where aspirational theory met with revolutionary change and the concept of power versus freedom on a ground, practical level (4). The relationship between MF and 'the community' was seen as being non-hierarchical by D'Amore – supporting Green's (2008) ideal of breaking down the hierarchies present in formal, traditional music education. This was regarded as a safe space to share ideas, opportunity and motivation – suggesting that trust between the teachers and MF was present, building upon an earlier sub-theme of this study (3.3.1, 3.3.2).

4.1 Pedagogy and learning

The impact of revolutionary change upon the community often occurred in a change in pedagogy – swaying towards an informal pedagogy as opposed to a formal one (4.1). For Gower in particular, a strength of MF and ILMF was that they were clearly defined pedagogies – there were an abundance of resources that defined how they could be put into practice for teachers (4.1.1). Ironically, she viewed a freedom for teachers to have a wide range of choice of what and how to teach as being a negative aspect that reinforced formal teaching due to a top-down approach stemming from A level and GCSE music syllabi. This was bordering on a 'right or wrong' way of teaching again, akin to what Green (2008) wanted to guard against. Gower also referenced MF as

being that 'generic description of what good teaching innately looks like', yet no agreed view of what good teaching looks like exists within the literature (for example, Goldhaber, 2002).

Although Gower and Miss Lewis agreed that an end goal should be kept in mind for students to achieve (for example the copying of a recording in the case of ILMF), Mr Reed and Mr Holmes preferred to maintain an open outlook (adhering to Green's (2008) notion of 'differentiation by outcome' and there being a reduced sense of right or wrong). Thus, tension arose between having a freedom for teachers versus having a defined pedagogy of which there was a stricter notion of a right and wrong way of doing things, and having a clear outcome versus having an open experience during which alternative directions could be pursued. Although ILMF and MF could be seen as being defined pedagogies, variation of interpretation existed.

Interestingly, ILMF approach was primarily aimed at Year 9 students (Green, 2008), yet due to ILMF being seen as a way to motivate students, it makes little sense to introduce ILMF at the later stages of KS3 – surely it would be logical to hook students in from Year 7 – particularly considering Green's later stages capitalised upon the motivation previously instilled in students to introduce them to more unfamiliar, classical musics. Yet this is indeed what had happened in a majority of the case study schools of this study – ILMF was implemented closer to its aspirational theory for Year 9 students. Thus, despite the motivational aspect, another reason could lie behind teachers not wanting to introduce ILMF in Year 7 – perhaps a fundamental belief of teachers wanting to deliver what they perceived to be formal, basic musical skills to students prior to trusting them with an ILMF approach (4.2.1). Although Green (2008) had hypothesised that ILMF would increase a range of students' musical skills, Miss Lightfoot and Miss Lewis in particular appeared unconvinced to what extent this would occur without teacher control and direction – they wanted to ensure that their students had a range of formal, musical skills prior to experiencing the approach. In doing so, they were straying away from the way that Green's (2002: 74) musicians had learnt authentically – by picking up the skills and knowledge informally in the presence of peers, by copying the music of others first ('the prime method of learning'). Hallam, Creech and McQueen (2011) had also noted in their study that teachers were recognising the need to develop student instrumental skills earlier. Hence, with a formal, skills-based concept rooting itself deeper into the school system, ILMF could be seen as being pushed out.

All of the teachers of this study instilled an increased sense of 'right or wrong' within their classrooms on several occasions during the research visits, against Green's (2008) viewpoint. This was seen to have a negative impact upon one of Mr Reed's students, who ceased participation after having received correction (4.1.3). As Houssart (2002) and Renwick and Reeve (2012) noted, intervention that undermines, reduces or frustrates autonomy can reduce motivation and lead to

a drop in attainment – undesirable aspects of music education. However, it must be questioned to what extent the teacher should facilitate and not correct if students are to successfully progress in their music lessons and maintain certain standards within the subject area as a wider field. This links to Mr Reed's teacher research interest of progression, where he had expressed a similar concern due to a lack of teacher intervention within the ILMF approach (1.2.4).

Within this study, many students voiced their appreciation of variation within their music lessons, particularly in relation to musical instruments, but also regarding artist, genre and the inclusion of music theory (4.1.4). This desire for variation matched Green's (2008) assertion that there was a mis-match of values in music education between the wide range of instruments that students wanted to experience, versus instrumental specialisation encouraged through formal, traditional music education. Warnings from Sweden again indicated that although ILMF can be seen as a way of increasing student motivation, students believed their school music lessons lacked the inclusion of a variety of genres, variety of lesson content and teaching methods resulting in the exclusion of some students (Skolverket, 2004 and Georgii-Hemming and Westvall, 2010). Although it could be argued that through the element of choice, students had the opportunity to include these aspects themselves, it was not witnessed happening in any of the case study schools of this study – suggesting that students were unequipped or not motivated towards widening the variety of music within their lessons – resulting in a potential lack of variation. Thus, student choice could result in a narrow range of genres in school music lessons because choice can be limited by student experiences.

Notation had a strong presence in all of the schools (4.1.5), despite Green (2008) having voiced concern that notation could have been a barrier to achieving Csikszentmihalyi's concept of flow (1991, 1997), as notation could be perceived as an interruption of the immediacy that a person is otherwise able to experience through aural music learning, subsequently reducing student motivation as a result. This was indeed found to be the case in some of the lessons observed as part of this study. Herein might lie the reason behind many of the students at TGS in particular seeing notation as a memory store of the end product only – so not to interrupt the flow in the meantime (4.1.5).

Despite Green (2008) having emphasised the notion of the student being an expert within the classroom, rather than the teachers being experts, all of the teachers of this study, apart from Miss Lewis, had presented themselves as 'teacher as expert' figures within their schools, according to my own perceptions (4.1.7). The teachers' identity projections could be seen as a way of exercising their agency. Philpott and Wright (2012) proposed that teacher agency was a

means towards democracy in music education. By implementing MF and ILMF in the first place, the teachers of this study could be viewed as using their individual teacher agency as a means towards democracy due to the ethos that MF and ILMF exude – enacted through ‘discursive gaps’ between those in authority and power which they had exploited for revolutionary change (Bernstein, 1996, cited in Philpott and Wright, 2012). Due to Miss Lewis having swayed away from the notion of ‘teacher as expert’, she can be seen as potentially exercising her agency to a greater extent, by taking increased risk by going against expectation. She had potentially set aside sacred, powerful knowledge (concepts developed by Bernstein, cited in Wheelahan (2012), and Young (2004)), in order to break down hierarchy between herself and her students. However, due to this relinquishment of the formal, her students could have potentially perceived a reduction in the seriousness and therefore value of the musical activities she had set, leading to a drop in motivation, according to the subjective task value theory (Eccles, 2005). Allsup’s (2008: 5) opinion that the ‘topic of teacher expertise bumps up against the values of informal learning’ might contain some truth in this context. As a potential solution to this, Narita (2015) proposed that teachers could project their expert knowledge through demonstration of their musicianship. Miss Lewis’s instrument of expertise was the flute, yet she was not observed playing on this instrument during lessons – likely to be due to the dominance of popular music present within the classroom. It could be questioned that if Miss Lewis had played the guitar as her first instrument and had therefore increased opportunity to demonstrate her musicianship within the classroom, her knowledge and skills might not have been questioned by students to such an extent. Thus, her skills as a teacher and musician might not have been compatible with ILMF.

Yet again, the notion of balance comes to light – perhaps trying to achieve a balance between Miss Lewis’s approach and the approach of the other teachers within the study, combining with student knowledge – which Clements (2008) had encouraged. As Clements (ibid) had voiced, aspects of (formal, traditional) education deemed valuable by some can be lost through ILMF adoption only, and teacher direction and input can potentially enhance students’ musical work. Perhaps this acknowledges Folkestad’s (2006) reason that teaching is always teaching, and will therefore always be formal – suggesting that the informal aspects stem from the students, and perhaps teachers should allow this to happen as opposed to become a part of it, as perhaps Miss Lewis had tried to do.

4.2 Adaptation and misconception

Green (2008) had encouraged the adaptation of her theory in schools, although it was found that along with adaptation and the blurring of the theoretical boundaries within the community, misconception had occurred (4.2). Misconception perhaps marks the final boundary of ILMF

adaptation, as anything regarded as ILMF misconception cannot be regarded as being truly aligned with ILMF. The variation between schools of what and how adaptations and misconceptions were developed was to be expected due to the individual ontological and epistemological viewpoints of the individual teachers and students within each of the case study schools.

Adaptation of ILMF and MF was found to be widespread (4.2.1). This was seen to be a strength by Jeanneret and Wilson (2016), afforded by MF and ILMF's nature of being pedagogies as opposed to being a curriculum. Thus, teachers could adapt according to their own circumstances, 'including the prevailing curriculum policies' (ibid: 213). This gives hope in the aforementioned political alignment currently occurring with ILMF – that teacher agency has the potential to facilitate adaptation of ILMF to the extent that it becomes acceptable within the present-day political current. However, it is unknown to what extent this might be possible without losing sight of the fundamental ILMF ethos. Furthermore, as Heckel (2016) commented, within the Canadian setting, MF had the potential to develop and become adapted in various diverse ways due to a lack of agreement about what constitutes music education – which is also the case for this country (for example, Fautley and Murphy, 2013, 2016; Pitts, 2016 and Fautley, 2017). Thus, this appeared to reflect what was happening within the four case study schools and beyond.

It was found that within the four case study schools, adaptation of ILMF had occurred to the extent that it could no longer be separated from MF and wider general classroom practice (4.2.1). Miss Covington's self-declared main points of adaptation were the removal of student choice; provision of simplified resources; and use of traditional notation. Due to Green's earlier mentioned highlighting of the importance of student choice, and her pedagogy being seen as an antidote to formal practice, the adaptation of these elements could even border on misconception. The reasoning behind making these adaptations were rooted in pressures stemming from the wider school ecology – time pressures and required conformity with an upper school. However, she shared her understanding of ILMF as meaning a 'student-led process', which can be seen as an accordance with child-centred movement in this case.

Beyond ILMF adaptation lay ILMF misconception within the community (4.2.2). Green and D'Amore were both aware of this having occurred within the field, although D'Amore did not want to quality control ILMF, perhaps due to her respect for the community and the teachers within it. A misconception of ILMF was found to be teachers instilling a sense of 'right or wrong' within their music lessons, which had transferred across to student perceptions who also conveyed at times that there was a 'right or wrong' way of doing things (4.2.2.1). This could have stemmed from Green's (2008) aspirational theory, as Clements (2008: 8) had previously warned

that ILMF was 'bordering on becoming a 'right way and the wrong way' model. Alternatively, the reasoning behind the teachers of this study infusing a sense of 'right or wrong' might have stemmed from GCSE requirements where there often are 'right or wrong' answers.

A well-ingrained misconception found across all four case study schools was that MF and ILMF involved mainly 'band work' involving pop and rock music only (4.2.2.2). This was also initially found to be the case in Hallam, Creech and McQueen's (2011) study, leading on to a lack of student engagement with other genres having occurred. Furthermore, the inclusion of popular music according to teacher choice on occasion was outdated or had been artificially composed for the purpose of school music use, that students did not actually perceive it as such – akin to Väkevä's (2009) notion of a hybrid popular music style. This might have occurred due to Hargreaves and Marshall's (2003: 266) belief that that 'school music is associated with 'serious' genres typified by 'classical' music, and music out of school with pop and rock' – thus, pop and rock music has been 'classicalified' due to its transfer across to the school environment.

Furthermore, it was found in this study that students did not often bring in their classical music instruments to their KS3 music lessons, despite some having mentioned learning classical music instruments out-of-school. Popular music instruments heavily dominated within the case study schools. This aligned with Hallam, Creech and McQueen's (2011) findings where student engagement with popular music instruments increased, yet engagement with classical music instruments decreased. Furthermore, Green (2008) had found that students who played classical music instruments were not valued as much during ILMF initial stages, in comparison with students who played popular music instruments. Georgii-Hemming and Westvall (2010) had viewed this as a problematic notion of value, and it was having direct impact on some students, for example Holly the clarinettist who had played on the keyboard during her music lessons as she had perceived it as a better fit (4.2.2.2). Rodriguez (2009) had described a similar struggle experienced by classical musicians when required to transfer across to a more informal realm. Thus, a more positive perception and value of classical music instruments could be instigated in schools through more positive reinforcement, inclusion and encouragement, in an attempt to remedy this inverse hierarchy of popular music being more highly regarded than classical music – and those student musicians more closely aligned to this genre.

4.3 Personal impressions

It was found that MF and ILMF were experienced with a variety of emotions by the participants (4.3). Although the personal impressions conveyed by both students and teachers during this research were largely positive, some negative feelings from students were voiced. However,

Hallam, Creech and McQueen (2011) had found that statistically significant differences between schools was evident in relation to student attitudes towards MF – this was not believed to be the case in this study, as no school was identified as presenting a dramatically different picture than the other schools. It was considered whether the dominating positive perceptions were potentially due to researcher effects, yet it was believed that there was no reason for effects to have occurred to a greater extent in this study, compared to Hallam, Creech and McQueen's (ibid) study. However, due to the teachers presenting a more positive picture overall than the students, the influence of power and authority was deemed to be a force at play. Teachers were perceived as being more susceptible to a fear of judgement from SLTs and the MF organisation, for example. Thus, they felt pressure and perhaps a professional responsibility to present their pedagogy and chosen classroom approach in a positive light.

Teachers in this study had expressed increased enjoyment for teaching since MF and ILMF implementation (4.3.1) – akin to Hallam, Creech and McQueen's (2016b: 1) findings - 'most teachers reported that MF had increased their enjoyment'. Student enjoyment of MF experience was also found in this study (4.3.1), building on from previous research in this area (for example Price, 2007; Hallam et al. 2008; Jeanneret, 2010; Jeanneret, McLennan, and Stevens-Ballenger, 2011; Hallam, Creech and McQueen, 2011 and Evans, Beauchamp and John, 2014). Although Hallam, Creech and McQueen (2011) had found that statistically significant differences between schools were evident in relation to student attitudes towards MF, their report gave an overall positive presentation of MF, and no specific negative aspects were identified (4.3.2). However, within this study, when students had been asked openly about their perceptions of ILMF and MF, students had identified negative perceptions, including the high level of noise present within MF lessons (4.3.2).

4.4 The future of ILMF – potential demise or sustainability?

There are two likely outcomes of the ILMF phenomenon from this point forwards (4.4) – potential demise (due to the limitations and concerns raised in the literature and in the findings of this study) or sustainability (due to the strengths and positive aspects raised in the literature and in the findings of this study).

It was found in this study that there might be key factors contributing towards the potential sustainability of MF and ILMF (4.4.1). Expansion of the approach had occurred within the case study schools and had continued to be planned for the MF organisation (4.4.1). For the MF organisation, expansion into primary schools was proposed according to D'Amore, although this

approach was described to increase the level of ILMF formality – perhaps contributing to ILMF demise by sacrificing some of the principles for the sake of MF sustainability. Miss Lewis and Mr Reed in particular had worked upon the expansion of MF within their schools (4.4.1.2). This increase in GCSE take-up corresponds to Hallam et al. (2008) and Hallam, Creech and McQueen's (2011) findings that MF implementation had resulted in increased take-up of music at KS4. However, an increase in GCSE up-take nationally has not been evident (for example, Carroll and Gill, 2017, 2018). Thus, this impact might be restricted to schools affiliated with MF only – a sample attribute shared between this study and Hallam et al. (2008) and Hallam, Creech and McQueen's (2011) studies. This suggests that in order to achieve Green's (2002, 2008) desire to engage wider society in musicing throughout their lifetime, further thought and action aside from ILMF implementation is required.

As an alternative to MF and ILMF sustainability lies demise. Factors identified within this study can be seen as contributing towards the potential demise of MF and ILMF (4.4.2). This challenge had potentially made the organisation more susceptible to marketisation effects, perhaps at the expense of the more democratic elements – misaligning with ILMF. The perceived lack of continuous change and further innovation possible within the ILMF approach – aspects of importance for educational businesses (Ball, 2007) – might have resulted in the approach not being prioritised by MF in comparison with their other approaches which could have been viewed as being more likely to yield profit. Furthermore, the findings of this study raised question as to whether the peak of ILMF success had already occurred – particularly in OLHS and TGS, as recalled by Mr Reed and Mr Holmes, suggesting that the natural progression on from this was demise (4.4.2.1). A reason behind the peak of success having occurred in those two schools as opposed to SGPS and RS might have been due to the approach having been implemented for longer in the former two schools, representing the natural cycle length of an education initiative. Thus, the peak of success might be a pattern to be aware of in the future for schools in the earlier stages of ILMF implementation.

Additional factors identified that could contribute towards the potential demise of ILMF included the teacher research interests (see Table 2). These teacher areas of interest raised questions. Had Mr Reed truly doubted the ability of MF to result in student progress which could have had fundamental implications for his mindset and view about the suitability of the pedagogy, or did he need further justification to continue using the approach in his school due to its misalignment with wider views? Had Mr Holmes considered that MF was a step too far for students transitioning from KS2 to KS3, and provided too much of a jump? Was Miss Lewis finding the MF approach too difficult to fit with her KS4 composition teaching, and perhaps had found that it was

not the potential solution she was hoping it might have been? And was Miss Covington starting to have doubts about the usefulness and appropriateness of allowing students to work in in friendship groups within her music lessons due to uncontrollable variants, and was she feeling the pressure to conform with the grouping model that the rest of her school were using? Although no clear conclusions were found in answer to these questions in general, they certainly provided hints as to where ILMF and MF weakness might lie.

Question arising from 'The Musical Futures community'

Throughout this discussion chapter, and indeed, throughout this thesis, the notion of a dichotomy to aid understanding of the formal and informal has been referred to. It is within the MF community theme (4) that these formal and informal teaching and learning elements have come to life through implementation and experience. It has been found that both formal and informal elements were present in each of the four case study schools, in various forms and to various extents. Thus, the following question has been posed:

Can a balance be struck within the community between the formal and informal, or will one succeed the other?

Again, this question has been intentionally left unanswered and might well be susceptible to a variety of answers as there are settings. However, it is a question to prompt reflection (including reflection upon the themes of this thesis, for example 1.1, 2.1, 2.2, 3.1, 3.2, 4.1, 4.2), and to incite future exploration.

Conclusion

Overall, it has been found that although many of the findings of this study corresponded with broad trends in the literature, due to the depth of which this study explored ILMF understanding, implementation and experience, additional notions have been identified which can increase understanding and knowledge of ILMF. This increased level of understanding and knowledge of the approach has the potential to inform those in the field of the factors that might lead to the possibility of ILMF demise or sustainability. Should those within the community wish to promote the sustainability of ILMF, identifying prevention and solution for the factors contributing towards potential demise and promoting and building upon the factors contributing towards potential sustainability might be a promising place to start. However, it must be questioned whether we, as a field, wish to prolong ILMF implementation, or whether it should remain free to decide upon its

own fate. However, much can still be learnt for future music education initiatives from the identified strengths and weaknesses of ILMF. This knowledge and understanding should be built upon in determining the future direction of music education within the field.

Chapter 8 - Conclusion

The concluding chapter of this thesis will summarise the key findings of the project in answer to the RQs and state the proposed original contribution to knowledge that has been made. It will be kept in mind to ensure that the conclusions made in this chapter will be 'limited to those that have direct support in the research findings' (Ary et al., 2014). Within this chapter, limitations of the methodological and analytical approaches will be reflected upon, and emerging claims of the research will be evaluated (Kirkham, 2016). Various target audiences of this research will be considered when presenting the implications of the study, including the MF organisation, secondary school music teachers, the government and policymakers, music education researchers, future initiatives and also the students themselves, who have contributed viewpoints of value to this project.

Key findings and original contribution to knowledge

The overarching aim of the research was to generate an in-depth understanding of ILMF and explore how it was understood by key figures associated with MF, and understood, implemented and experienced by secondary school teachers and their students. This related to the perceived gap in the literature of in-depth knowledge about ILMF that this project aimed to contribute towards filling. To fulfil the research aim, a three-pronged RQ was designed to direct and inform the collection of data in the two phases of the research design.

How is informal learning, as advocated by Musical Futures:

- a) Understood by secondary school music teachers, students, and key figures associated with the Musical Futures branch of informal learning?
- b) Implemented by secondary school music teachers and students associated with Musical Futures?
- c) Experienced by secondary school music teachers and students associated with Musical Futures?

It was acknowledged that the concepts of understanding, implementation and experience had some mutual overlap. Although they could be separated in theory, it was found during the data analysis process that the concepts could not be separated. Thus, the themes and sub-themes could not be neatly categorised as either 'understanding', 'implementation' or 'experience' of ILMF. The slight exception to this rule was the aspirational theory theme (not including its sub-themes), which was deemed mainly to relate to ILMF understanding.

Furthermore, it was found in this study that ILMF could not be separated from MF and other classroom practice (for example teacher implementation of values, previous experience, other theories). Within the data, MF was often used as an umbrella term to represent both MF and ILMF practice due to the frequent merging of concepts. It was also apparent that in schools, teachers used the term MF when referring to a feature of ILMF (as discussed in chapter six). Thus, the concepts had mixed both relating to their labelling and in practice. When possible, ILMF has been separated out from MF in this thesis. However, the identification of this merger in label and practice has been considered a finding within itself.

Gap in knowledge

In-depth knowledge of how ILMF is understood, implemented and experienced was lacking in the field, particularly at this point in time – 15 years since the initial pilot studies were carried out. As Cain (2013: 90) raised, although music education has ‘a strong tradition of pedagogical thinking and practice [...] contemporary pedagogies are less well understood’. This study is important as it is believed to have contributed towards reducing the deficiency of empirical evidence in this area. Due to the widespread implementation of MF, as claimed by the organisation (MF, n.d.a), it was deemed of great importance that increased understanding of the phenomenon was explored. The last formal evaluation of MF was completed by Hallam, Creech and McQueen in 2011, with an internal nature. This study has been conducted from an external, independent point of view, exploring the phenomenon through a different lens.

Furthermore, many issues, tensions and incompatibilities between informal and formal traditional music education have been raised in the first three chapters of this thesis, for example: use of notation / aural learning, formal / informal learning, theoretical knowledge required for GCSE music / ILMF approach, traditional teacher backgrounds / informal facilitator roles, teacher control / student autonomy and choice. Thus, it was deemed essential to explore how these elements were being experienced in schools. I have found that teachers have been striving to reach an optimal balance within their individual case schools to suit their own contexts, values and students – to address such issues, tensions and incompatibilities. However, if policy continues to move towards traditional hierarchical agendas (as discussed in the literature review), increased pressure will be placed upon teachers to conform wholly to traditional, formal music education, as opposed to ILMF. It is believed that the four key themes identified as the findings of this study provide insight into the issues, tensions and incompatibilities that the participants faced and experienced at the moment in time captured by the data, how they had resolved the conflict and

achieved a balance within their individual contexts, and raised question which might provide insight into the future of ILMF in schools.

Four key themes

In summary, four key themes and several sub-themes were established as findings of this study in answer to the RQs overall. In reflection upon each theme, a question arose, prompting further consideration and potential for exploration:

1. 'Aspirational' theory

1.1 Pivotal principles

1.2 Solution to or magnification of the problems of school music

Was ILMF ever achievable / is it actually achievable in practice?

2. Revolutionary change

2.1 Mindset

2.2 Musicianship

2.3 Fear and confidence

To what extent can change be incited in music education in misalignment with traditional, formal music education?

3. The influence of power versus the utopia of freedom

3.1 Power, authority and the marketisation of MF

3.2 The utopia of freedom

3.3 Trust and student choice

Can / should teachers and students ever be 'free' in music lessons against the structures of power within society?

4. The Musical Futures community

4.1 Pedagogy and learning – what happens in the classroom?

4.2 Adaptation and misconception

4.3 Personal impressions

4.4 The future of ILMF – potential demise or sustainability?

Can a balance be struck within the community between the formal and informal, or will one succeed the other?

The questions posed in response to each of the key themes remain unresolved. However, it is hoped that they might prompt further reflection, discussion and debate within the field that reach beyond ILMF and MF – and it is expected that different answers might be posed relating to different contexts at different points in time throughout the duration of the foreseeable future of music education.

Proposed original contribution to knowledge

Overall, in summary, I propose six statements that conceptualise my original contributions to knowledge:

1. ILMF originated as theory built upon the five principles of varying importance to participants, posed as a potential solution to the problem of school music, yet is not always successful in doing so.
2. ILMF is understood as a change from traditional, formal ideals, impacting upon mindset, musicianship, sometimes provoking feelings of confidence and fear in participants.
3. ILMF represents the hope of freedom, choice and trust, yet is subject to power, authority and marketisation.
4. ILMF comes to life in the community, and it is where adaptation and misconception can occur, resulting in the potential demise or sustainability of the phenomenon.
5. ILMF, MF and other classroom pedagogies implemented by music teachers have become merged together in practice, and it was not possible to separate them out within the case study schools explored.
6. Elements of a co-research approach, as implemented and described in this study, can provide enhancement to research conducted in schools.

Thus, this study is greatly important as it is believed to have contributed towards filling in the gap of in-depth specific knowledge about how ILMF was understood by key figures associated with MF, and understood, implemented and experienced by secondary school teachers and their students.

Limitations of methodology and methods

The methodology underpinning this thesis was considered to be appropriate overall. The qualitative, interpretative paradigm adopted aligned well with the aims and RQs, and permitted sufficient licence to gather in-depth data on the participants' viewpoints. However, it is noted that this study captured participant views expressed at particular moments in time, in particular spaces. It is highly likely that participant views have developed by the point of completion of this thesis, although by capturing these views at such a time, it might be possible to trace the development of ILMF over time by piecing it together with other research and documentation on the subject area. It is acknowledged that a limitation of the interpretative paradigm might be one of misconception in relation to participant actions and perspectives, although action was taken in this study to reduce such a limitation, as discussed in the methodology chapter.

The purposive sampling focused upon those intrinsically linked to MF and ILMF already. This was akin to Hallam et al. (2008) and Hallam, Creech and McQueen's (2011) studies – who also focused upon schools who were already implementing MF. Due to the focus of this study being to gather perceptions of ILMF, it was believed to be a fundamental prerequisite that participants who would have provided the most valuable, in-depth data would be those currently engaged with MF and ILMF. However, an increase in the number of case study schools who participated in this study might have enhanced the overall findings.

During data collection, researcher effects were regarded as a possibility for all of the methods adopted for the study, although I had made every effort to build positive working relationships with all of my participants. Interviewer effects that had potentially remained were deemed unavoidable, for example: the stakeholder interests of D'Amore, Gower, Green and the teachers in wanting to present a positive picture of ILMF and MF – perhaps more than what was realistic; the power that I held over students within the school environment – of being a researcher, and a possible obligation felt by them to present a positive picture of their schools and music lessons. These effects are acknowledged, and it is now left to the reader to make judgement on which aspects of the data might have been impacted by these unequal power dispersals.

The co-researching element to this project was considered a valuable element, and one which I believed had helped to access core issues relating to ILMF and further develop good working relationships with the teachers of this study. Although there was an abundance of potential advantages to teachers participating within this model (listed in the methodology chapter), I had discovered that not all of these were accessed, for example the presentation and dissemination of findings within individual settings. It was believed that this was largely due to

time constraints placed upon teachers within their wider roles, and perhaps their work directly relating to their students and school ecologies being viewed as a greater priority than engaging with this research more than encouraged by myself. Upon reflection, this is something which I am likely to further promote in future research projects through this approach – aiming to promote the value of research for practice. Despite having planned co-research methods with teachers in advance and agreeing these in a written plan format, some methods did not occur in practice as planned, as mentioned in the methods chapter. However, although this is a valuable learning point that research in schools does not always suit a rigid structure, I had not deemed this to be of any detriment to the findings. The time was spent gathering data in other ways, for example by spending more time on other methods (for example observations and focus groups) – in a way that better suited the teachers and students on that day.

Implications of the research

As an outcome of this study, I intend to raise an awareness of understanding, implementation, and experience of ILMF, through opening dialogue with colleagues within the field and disseminating findings through publication and presentation at conferences. The importance of such awareness, particularly for teachers, is acknowledged by Green (2012: 617) as a potential instigation of change: ‘raising awareness among teachers, even without any suggestions as to what they could do about it, could also count as a change worthy of being brought about’. It is hoped that herein lies the main impact of this study, along with the implications listed below, organised according to their potential to contribute towards either sustainability or possible demise of ILMF, followed by an implication reflecting the co-research element. These implications are believed to be of potential interest should a new wave of ILMF or a different innovation in music education occur within the future, to provide insight into the possible tensions that the approach might encounter (in order to avoid or pose solution to) and strengths of the approach to build upon and promote. Furthermore, as ILMF can be seen as developing on from the child-centred movement (as discussed in chapter three), implications of this study might be of use should this movement become revived again due to the cyclic nature of education (Finney, 2011). The implications might also be of use to those intending to adopt an informal learning approach in other subject areas outside of music, showing insight to what might happen when theory is put into practice by considering the response of the participants to ILMF within this study.

Implications of this study that might contribute towards potential ILMF sustainability have been organised below around the four key themes.

Aspirational theory as a problem-solver

- It was found in this study that ILMF was viewed by some as a potential solution to the problems of school music (including increasing the authenticity of music lessons, and increasing a sense of inclusion and student participation). It was also found that enjoyment was an important aspect of ILMF success within the case study schools. Due to the little economic imperative for the subject area within schools, a different approach is likely to be needed in order to justify music's place on the curriculum – and one which promotes increased enjoyment such as ILMF. Furthermore, due to ILMF's status as a 'potential problem-solver', highlighting such aspects could aid the justification of implementing this approach to SLTs, especially for teachers based within formal, traditional school settings. SLT staff could also learn how they could better support this implementation, if appropriate, by reflecting upon the experiences and perceptions of students and teachers in this study.
- Due to ILMF's status as 'potential problem-solver', I believe that my findings will also be of wide interest to colleagues based around the world due to the shared national and international problems in the field, as well as national and international implementation of MF and ILMF. Across an international context, McCarthy (2012) believes that there are common areas of concern and a common purpose for music education, which has also been shown by the international adoption of the ILMF approach. Thus, this study has highlighted some of the problems that ILMF has been perceived to solve.

Revolutionary change in mindset, musicianship and confidence

- The theme of 'Revolutionary change' implies that formal education is the norm, and that ILMF (or any other practice deemed to sit outside of the formal) is one of difference and change. However, the findings of this study show that breaking away from this norm can indeed be possible within schools to a certain extent. Furthermore, a change in mindset and conceptualisation of what constitutes musicianship can occur, regardless of teacher background, and that through change and by overcoming fear, positive outcomes can be achieved for students and teacher confidence can be increased – further strengths of ILMF.

- For the students within this study, the concept of musicianship was split between professional and amateur realms. Through this divide, many students did indeed regard themselves to be (amateur) musicians. However, the notion of a ‘specialist’ within the professional realm was seen to be present in this culture – often as an instrumentalist. It can therefore be questioned whether enough time is (or should be) provided in school music lessons to achieve the mastery of an instrument, or whether music could be in a position to compete for additional curriculum time in order to nurture students’ potential to achieved increased (professional) musicianship status over time.

The power of MF, utopia of freedom, trust and student choice

- Within this study, ILMF, MF and teacher voice were viewed as sources of power themselves within the field. Thus, the force of the MF community should not be underestimated in being able to further the phenomenon of revolutionary change in favour of ILMF, despite there having been tensions identified by other sources of power with conflicting agendas (for example, the government and SLTs). The implication of this is that ILMF, MF, teacher and indeed student voice should be acknowledged and considered in the development of future policy, for example the Model Music Curriculum – a debate currently being played out within the field.
- The utopia of freedom was also often striven for (and some elements were sometimes experienced to a certain extent) by those implementing and experience ILMF. This was to be highlighted, along with the premise of trust and student choice which were elements that were deeply linked to ILMF. It can be argued that to be free, trusted and to have choice are important humane elements that all should be able to experience.

The community – positive perceptions and adaptation

- Positive teacher and student perceptions have been presented within this study, including those relating to enjoyment and fun. The positive student impressions of the approach conveyed should contribute towards providing further incentive for teachers to continue implementing the approach within schools. The MF organisation may be able to use these findings to further promote the positive elements of ILMF to maintain or increase teacher engagement with the approach. For the government and policy-makers, further support for the MF organisation and ILMF approach could be provided in order to help sustain the phenomenon in schools. This could be through policy providing both informal and formal advocacy for pedagogy, promoting the ILMF principles of preference highlighted in this study, and by providing funding to help sustain the MF organisation. Furthermore, there is

implication for teacher training routes to become more flexible and encompass elements of both formal and informal pedagogy. However, Moore (2019: 12) concluded that ‘in order for the MF approach to have an impact on future policy and practice, the philosophy and pedagogy of MF need to be fully understood by teachers and policy-makers alike’. It is believed that this study can further this required understanding within the field.

- It was found in this study that adaption of ILMF had occurred within the case study schools. This demonstrated that the approach was flexible enough at times to be personalised according to each setting. Through adaptation and integration of ILMF into teacher pedagogy, a balance was obtained by each teacher, often in relation to both informal and formal elements of perceived importance for what school music should look like and consist of. However, it was noted in this study that an absence of Green’s (2008) seven stages was often apparent during implementation of the approach in schools (aside from the first stage). This could have been an essential adaptation made to ILMF for teachers to have been able to accommodate inclusion of the approach due to time constraints, yet could also indicate a fundamental gap between research and practice.

Success, expansion

- The study had identified that the MF organisation was believed to be strong (and set for further expansion) by many of key figure and teacher participants. This is a positive aspect for the reassurance of those implementing the approach, and for those in need of future MF support. Also, within the four case study schools, MF was regarded as having overall success and had resulted in the expansion of music departments within some of the schools, particularly due to positive student impact. This finding should provide reassurance for other teachers considering or already implementing the approach.
- It has also been identified that there is scope for further research relating to the ILMF phenomenon. Through further consideration of and reflection upon the four key themes identified as an outcome of this study, four new questions have been posed about ILMF. Further research in order to strive for proposed answers to these questions is advocated in order to gain additional in-depth understanding of ILMF. Furthermore, the co-research approach adopted in this study will hopefully inspire music education researchers to involve teachers and students in the research process to a greater extent in the future, due to the value in doing so being highlighted in this thesis.

Implications of this study that might contribute towards potential ILMF demise have been organised below around the four key themes.

Aspirational theory as a problem-magnifier

- For one of the teachers of this study in particular, ILMF was seen as a potential problem magnifier – particularly in relation to behaviour management. Due to the elements of freedom and student choice and trust that ILMF promoted, these aspects were believed to increase student off-task behaviour. Some of the students themselves acknowledged that ‘messing around’ in music did occur. Thus, it is deemed important to gain increased understanding as to why this occurs, and what could be done to potentially solve this problem for future practice.
- Also, a gap was identified between ILMF and GCSE, leading one of the schools to embrace alternative KS4 qualification options, and resulting in ‘non-musicians’ (who did not play instruments) opting for GCSE, to the disgruntlement of other students who did play instruments. Implication here is for the GCSE examination boards and policy-makers to reconsider what might be useful to ‘test’ in music education, in alignment with KS3 music and a majority of students’ own values and skills. In addition to this, due to the recognised strengths of the ILMF approach, the formal elements of the NC could also be reflected upon, and perhaps more of a balance should be advocated between formal and informal practice within KS3 music lessons.
- The phenomenon of progression was also raised as a potential problematic concept in relation to ILMF implementation, particularly in one school where the topic was raised as a teacher research priority. Thus, it should be increasingly recognised, particularly by SLTs and the government and policy-makers, that progression is not always linear and does not always look the same. This reconsideration might result in different expectations and requirements of ILMF outcome when student progression is sought to be measured.
- Within this study, it was found that some of the students were submissive and sometimes marginalised (1.2.2). Thus, teachers and students should remain aware of this possible marginalisation of other students, either due to a lack of confidence in making their thoughts explicit, or due to a preference in music or instrument that does not conform to the mainstream preferences of the rest of the class. Thus, it is important for students to recognise this element, and include their peers as much as possible, and to respect such differences.

Revolutionary change – fear and SLTs

- It was found that despite many of the positive aspects experienced as a result of ‘revolutionary change’ to an ILMF approach, student fear sometimes occurred, particularly due to performance aspects. This was believed to have been rooted in the misconception that ILMF was ‘band work’, and therefore, performance was to be the end result. Teachers may wish to reconsider whether performance is always necessary as an outcome of ILMF implementation, or how might student fear of performance be overcome in the future.
- Although it was found that a majority of the teachers in this study had experienced a change in mindset, and therefore in practice towards ILMF approach, two of the teachers had since gained SLT posts. This had resulted in reduced engagement with MF for one of the teachers, and an increase in administration for the other. Thus, it might be questioned whether ‘revolutionary change’ is reduced in those teachers progressing to SLT roles when opportunity arises, due to increased pressure of formal expectations.

Power and authority (in misalignment with ILMF), the marketisation of MF

- It was found within this study that there were sources of power that were often in conflict with ILMF, for example the government and SLTs. Thus, it is proposed for future initiatives to maximise the support that can be gained from the government (and through their policy), and from SLTs (facilitating implementation and financial support within schools). With the additional potential power gained from these parties, it is deemed likely that the future initiative itself will have increased support and strength.
- However, at present, such increased support and strength for ILMF has not been obtained from all of those in power. There is implication in this for teachers who do want to implement the ILMF approach, but are aware of its emphasised misalignment within some formal school settings. Teachers might therefore wish to pay careful consideration to the type of school they seek employment with, and search for a school which is likely to result in minimal tension between ILMF and SLTs.
- The utopia of freedom is present within Green’s (2002) original research, which might indeed have been the case within the garage band realm. However, this level of freedom is unlikely to be replicable within formal school settings. Thus, perhaps there is flaw in the approach in the sense that achievement of the utopia of freedom that teachers and

students are striving for is illusory and cannot be achieved for those stuck within wider school ecologies.

- ILMF was found to have been made susceptible to marketisation via the MF organisation. Due to the competitive, market nature that education is subject to, there is requirement of novelty elements and finding ways to renew something in order to compete. However, no change is possible for ILMF due to its almost fixed aspirational theory and lack of ability to generate new resources (aside for potential to do so through the misconception of it being a 'band model'). Thus, it can be concluded that ILMF might not be truly marketable through MF, which might result in a loss of popularity and promotion due to the MF organisation's priority in raising funding. However, the initial ILMF popularity which was achieved by becoming a strand of the MF organisation might have come at a price, and the approach has since become merged with the rest of MF approaches as it could no longer be separated in practice within the case study schools of this thesis.

The community – negative perceptions, misconception

- A negative student perception of the approach was the level of noise which occurred as a result of MF implementation – perhaps stemming from the belief that MF was an instrumental model. Thus, further practice room space for students to participate in ILMF could be advocated, in order to reduce the level of noise in music classrooms which was accused of reducing student concentration levels.
- It was found that ILMF was only one strand of practice being implemented by the case study school teachers (along with GCSE lessons, the inclusion of notation, formal lesson elements, and the delivery of skills before ILMF participation). Although it was never Green's (2008) intention for ILMF to be a replacement of the other school music elements, the approach has now found itself in competition for curriculum space. Thus, perhaps the responsibility for ensuring ILMF strength during this time lies within the MF organisation due to their initial funding of, promotion and continued support for the approach since the early days of its establishment.
- For students, expectations of how a teacher should 'be' and 'act' within the music classroom might be re-considered. For example, in the case of Miss Lewis, some students had perceived that her different pedagogical approach and facilitator style in comparison to other teachers to be 'weird' and different (4.1.7). Awareness of this perception and challenge as to why this might be so could make students more receptive to the positive aspects of this style adopted. Thus, a change in pedagogy might not always be negative.

Has the peak of the success been and gone?

- In two out of the four schools in particular, it was questioned whether the peak of ILMF and MF success had been and gone (4.4.2.1). These two schools had included MF and ILMF approach into their music departments for a longer period of time in comparison with the other two schools. The novelty of ILMF had perhaps worn off or faded over time in these schools. Thus, it could be possible that ILMF has an immediate impact, then becomes normality after time has passed, with reduced impact. This could be due to teachers' personal beliefs and viewpoints themselves having evolved over time, or due to the pressures of formal policy in misalignment with ILMF. Furthermore, it might have been the case that a majority of the teachers in this study were actively looking for revolutionary change, and could be regarded as 'revolutionaries' within the field. It is therefore likely that teachers with such a revolutionary tendency might want to look for something new again in the future – leaving ILMF behind.

Co-research element

- It has been explained in the methods chapter that there was misalignment between my aspirations of the co-research element and the actual implementation of the approach. This could reflect the nature of how some teachers currently engage with research within their schools. Thus, an implication of this research study would be for those in a position of power (including SLTs) to reflect upon this finding, and to provide teachers with increased support, encouragement and time to dedicate towards research activity, where conflicting pressures and priorities could be alleviated. Although aspiration was not entirely met on this occasion, it is believed that the potential benefits of aspiring to implement elements of a co-research approach (as described in chapter four) remain important and worthy.

Conclusion

In conclusion, it is believed that the aim and RQs of this study have been achieved, and that incremental contribution towards increased in-depth knowledge of ILMF has been made. Six original contributions to knowledge have been proposed, including four key themes which aim to capture the essence of ILMF perceptions at the point in time when the data was collected. It is hoped that some of the recommendations will be considered, and that reflection, discussion and

debate will be ignited within the field in relation to the further questions raised as an outcome of this study.

For the MF organisation, implications for potential ILMF sustainability can be highlighted, and aspects of potential demise considered and addressed if possible. Similarly, future initiatives can build upon aspects of potential ILMF sustainability and avoid aspects of potential demise where possible. For the government and policymakers, aspects of power and authority can be reflected upon (particularly in relation to the pressures teachers face by trying to negotiate between the formal and informal), along with the strengths and positive perceptions of ILMF highlighted in this study. It is hoped that this might result in more balanced advocacy of both informal and formal pedagogies and approaches to learning. SLTs can also read of the difficulties faced in trying to implement elements of a co-research approach within this study, and could provide additional support and encouragement for teachers to engage with research to a greater extent in the future. By familiarising themselves with the findings of this study, teachers can make a more informed decision about whether to implement or continue to implement ILMF within individual settings, for example by consideration of the following: ILMF as a problem-solver or problem-magnifier; some of the power struggles that might be encountered whilst striving for the utopia of freedom; and positive perceptions and adaptation versus negative perceptions and misconception. Implications for students include awareness of the possibility that their school music lessons can become more authentic and motivating through experiencing the ILMF approach, and that aspects of student choice can be valued. Furthermore, a change in mindset about what the concept of musicianship might involve has the potential to become more inclusive for a wider range of musicians who have learnt through an informal route. For researchers, four key questions have been posed relating to each of the four key themes found in this study and remain unanswered. Each of these questions prompt further dialogue and research in order for the field to generate further increased knowledge and understanding of the ILMF phenomenon.

As a researcher myself, participation in the research process has proved challenging, rewarding and enlightening. The process has tested my resilience, raised many new questions that I had not previously considered, and has highlighted how much more there is to learn, both about conducting research, and increasing my knowledge about ILMF and the wider music education field. My curiosity about the complex nature of music education continues. However, I feel that the completion of this thesis signifies one more step along my journey to becoming a more thoughtful, reflective and inquisitive music education practitioner, researcher and musician.

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Appendices

Appendix 1 - Musical Future's Objectives:

- To understand the factors affecting young people's commitment to, and sustained engagement in, musical participation;
- To develop (in collaborative partnership with Pathfinders) ways in which the diverse musical needs of young people can be met and their experience of music making enhanced;
- To raise the attainment and enjoyment levels of young people through the development of innovative teaching/music-leading styles and cross-genre approaches;
- To realise viable sustainable and transferable models which can support a national strategy for music and young people;
- To investigate, and make recommendations on, the most appropriate methods of supporting young people's interests and skills;
- To find ways of validating and (where appropriate) accrediting all forms of young people's musical experiences including those undertaken without supervision;
- To facilitate support for music trainees, leaders, teachers and performers/composers through the provision of development opportunities which highlight collaborative working practices.'

(Price, 2007: 26)

Appendix 2 – Key interview questions and their aims

Key interview questions – Anna Gower:

Prior to the interview, please kindly draw a map of your own personal journey with MF. This can contain any experiences, thoughts, feelings, decisions, visions and events that you deem applicable. The map can be drawn onto any size of paper that you consider sufficient to communicate your journey, and does not need to follow any specific template.

Warm-up:

1. Please talk me through your MF map and explain the various points you have included.
2. What does MF mean to you?
3. As a practitioner, what did you perceive to be the problems of school music, and how did MF address these problems?
4. At Monk's Walk school, what surprised you the most about pupil reaction to MF?
5. What are your short-term and long-term plans for your MF work with partnership schools over the next few years?
6. What is your ultimate ideal vision for the future of secondary school music lessons?

Other:

- What are your views on the direction that the government appear to be taking secondary school music lessons in?
- What do you think have been the most powerful critiques of MF?

Question aims

| Question | Aim |
|----------|---|
| 1 | A warm-up for the interview, but also as an open start to see if any particularly interesting points were raised that could be explored more deeply that might not have been captured by the later questions planned. |
| 2 | To explore Gower's understanding of MF. |
| 3 | To reveal how MF might have been implemented and experienced by Gower due to her dual identity as a former teacher and as an MF employee. |
| 4 | To reveal further understanding of MF and how it might have been implemented and subsequently experienced by her students. |

| | |
|----------------------|---|
| 5 | To explore understanding of the MF organisation, scope for potential change and the causes of this. |
| 6 | To explore whether ILMF aligned with the ultimate ideal view of school music lessons |
| Additional questions | Prepared should time permit aimed at exploring ILMF potential conflict or alignment with policy, and about how MF and ILMF might be understood again. |

Appendix 3 - Four case school key characteristics

| School | Geographical location | Key school characteristics | Music teachers |
|------------------------------------|-----------------------|---|---|
| Oak Lane High School (School B) | North West of England | Mixed gender secondary school for 11-16 year olds; academy status; larger than national average (approx. 250 students per year group); most students from a white British background; lower number of eligible pupils for Pupil Premium than the national average; graded Outstanding by Ofsted; specialist status for art and applied learning. | 'Mr Reed', 'Miss Harper' and 'Miss Lightfoot' |
| The Grove School (School C) | North East of England | Mixed gender secondary school and sixth form for 11-19 year olds ³⁴ ; smaller than national average (approx. 50 students per year group); adheres to a project-based, out-ward bounds, expeditionary learning model; students work on one project per term focused on real-life scenarios instead of individual subject-area schemes of work. | 'Mr Holmes' |
| Redwood School (School D) | South East of England | Mixed gender secondary school for 11-16 year olds; smaller than national average (approx. 850 students on roll; higher proportion of disabled and SEND students on roll compared to the national average; more than half of students eligible for Pupil Premium; catchment area covers a predominantly White British population; graded as requiring improvement by Ofsted. | 'Miss Lewis' |
| St George's Park School (School E) | Central England | Mixed gender lower school for 11-14 year olds; academy status; of national average size (approx. 150 students in each of the three year-groups); higher proportion of students eligible for Pupil Premium in comparison to the national average; | 'Miss Covington' |

³⁴ At the time of data collection, the school comprised of students between the ages of 11 to 14. The Grove School opened in 2014, and is increasing by one year-group each year, and will continue to do so until it achieves planned capacity to accept students between the ages of 11 to 19.

| | | | |
|--|--|---|--|
| | | few students are from minority ethnic backgrounds; holds Specialist Sports College status, and is an academy. | |
|--|--|---|--|

Appendix 4 – Provisional co-research methods

| School | Methods | Sample |
|-------------------------------|--|---|
| A - 'St David's School' | <ul style="list-style-type: none"> • <i>Audio-recording of small-group discussions based upon practical activity engaged with.</i> | <ul style="list-style-type: none"> • <i>Year 8 - approx. 2-3 small groups per lesson x 2 classes.</i> • <i>Year 9 - approx. 2-3 small groups per lesson x 3 classes.</i> |
| B - 'Oak Lane High School' | <ul style="list-style-type: none"> • Small group video-recorded diaries, with use of flash cards to prompt comment. • Audio-recording of small-group discussions. | <ul style="list-style-type: none"> • Year 7 - approx. 2-3 groups per lesson x 2 classes. • Year 8 - approx. 2-3 groups per lesson x 2 classes. • Year 10 who had selected music as an option. |
| C - 'The Grove School' | <ul style="list-style-type: none"> • Focus groups with use of flash cards to instigate discussion. | <ul style="list-style-type: none"> • Approx. 3 small groups of 6 students per lesson x 3 classes (Tues – Thurs, whole cohort of Year 7). |
| D - 'Redwood School' | <ul style="list-style-type: none"> • Audio-recording of practical composition work and small-group discussions based upon activity engaged with. | <ul style="list-style-type: none"> • Approx. 2 small groups per lesson, x 2 classes of Year 8. • Approx. x 2 classes of Year 9 (specifics will be dependent upon school timetable). • Year 10 who had selected music as an option. |
| E - 'St George's Park School' | <ul style="list-style-type: none"> • Small group video-recorded diaries, with use of flash cards to prompt discussion. • Mind-map about school music. • Focus groups. | <ul style="list-style-type: none"> • 1 x Year 7 class and 1x Year 8 class (lessons selected according to timetabling, max 5 per week). • 1 x Year 9 class – curriculum option for music (1 lesson). |

Oak Lane High School (School B) – pupil data collection methods overview

What is the research about?

The PhD research aims to gain a greater understanding of informal learning (Musical Futures) in music education: how it is understood, implemented and experienced by teachers and pupils in secondary school music lessons in England.

In School B, the Champion Teacher has identified **pupil progress** as the research focus. We hope that pupil data will provide information on whether the Musical Futures approach has resulted in pupil progress, although it is expected that this might not necessarily occur in a linear way.

In addition to focusing upon pupil progress, we want to explore the motivational factors that impact upon the pupil decision-making process regarding the continuation of their school music lesson involvement at KS4 (either GCSE music or Rock School).

Why is the research important?

Although there is considerable discussion of informal learning within the music education literature, in-depth understanding of how a Musical Futures approach is actually experienced remains limited. By conducting multiple school case studies, the research will help fill this gap of knowledge.

The study is important because it is a real research priority to the Champion Teacher at School B. Perceived lack of pupil progress can be seen as a potential teacher barrier to implementing the Musical Futures approach. By gaining a greater understanding of progress, it is hoped that teacher confidence in using the approach will increase. The Champion Teacher will also have an increased knowledge of the motivational aspects that may lie beneath the Musical Futures approach, enabling possible pupil support mechanisms and adaptations in the future.

How will we find out what we want to know?

KS3 pupil data will be collected by the researcher during approximately 8 days at School B, spaced out for the duration of a whole SOW (4 days for Year 7, 4 days for Year 8 – approximately once per fortnight). To supplement researcher data collection, pupils can continue to self-record video diaries during intermediate lessons, if agreed by the teacher. KS4 data collection will occur during one lesson per class (GCSE and RSL). Data will be collected using the following co-constructed methods:

Year 7

Approx. 2-3 groups per lesson x 2 classes (specifics will be dependent upon school timetable)

Video diary recording of small groups (flip cams or ipads):

- Pupils will be asked to record a practical element of their work during each lesson and discuss their progress during / after each group session – pupils will be given prompt cards to instigate their discussion (what went well today, what didn't go so well today, what progress has our group made, any other thoughts and feelings).

Audio recordings of small group discussions:

- When the researcher is present, they will ask the small groups some further questions about perceived progression, plus motivational aspects relating to school music – likes and dislikes, thoughts and feelings about group work, thoughts and feelings about the informal approach / school music, and about intentions to take music for year 9 and KS4.

Year 8

Approx. 2-3 groups per lesson x 2 classes (specifics will be dependent upon school timetable)

Video diary recording of small groups (flip cams or ipads):

- Pupils will be asked to record a practical element of their work during each lesson and discuss their progress during / after each group session – pupils will be given prompt cards to instigate discussion (what went well today, what didn't go so well today, what progress has our group made, any other thoughts and feelings).

Audio recordings of small group discussions:

- When the researcher is present, they will ask the small groups some further questions about perceived progression, plus motivational aspects relating to school music – likes and dislikes, thoughts and feelings about group work, thoughts and feelings about the informal approach / school music, and about intentions to take music for year 9 and KS4.

Year 10

(1x RSL group and 1x GCSE group)

Audio recorded semi-structured group interviews – as many as possible during lesson time (from 3 groups up to whole class participation). Questions will focus upon pupil motivation, potential changes in motivation or intention to select music for RSL or GCSE study, musical values, and ease of transition between KS3 to KS4 music lessons.

Additional methods:

- Observations of additional music lessons that take place during the fieldwork dates (any year group).
- Document analysis – including overview of departmental schemes of work, assessment work booklets and previous recordings of pupil work.
- Student grades relating to RSL and GCSE attainment (past 5 years).

Classes will be selected according to school timetabling (logistics), and pre-existing small groups of pupils will be selected according to teacher guidance (to maximise diversity of opinions).

Data will be collected during lesson time, mainly by the researcher, although the teacher is willing to support this if needed.

Ideally, classes who are taught by different CTs will be involved, but this will be determined by timetabling logistics and participant consent.

Pupil video diaries can be done by the pupils themselves, or under teacher/researcher supervision – dependent upon teacher judgement. School flip cams and ipads will be used, and the audio recorder can be provided by the researcher.

What will be done with the findings?

Data will be analysed by the researcher and an overview will be presented to the Champion Teacher, which can be shared with wider school colleagues and participating pupils.

Findings will form a part of the PhD thesis, will be shared with Musical Futures colleagues, and may be used for wider dissemination at a later point, e.g. presentation at conferences, publication.

What safeguarding aspects will be in place?

This research will adhere to all ethical commitments made on the Champion Teachers' and Headteachers' research information sheets and consent forms previously provided. Ethical considerations will include:

- Data collected will be securely stored, treated as confidential, and anonymised.
- Participant withdrawal can occur up to two weeks after data has been collected.
- Informed consent will be gained from all pupils who are willing to participate in the study.
- The researcher has enhanced DBS clearance.

Appendix 6 – Phase Two data collection visit timeline

| | Phase Two | | | | | | | | |
|----------------------------|-----------|-----|-----|------|-----|-----|-----|------|-----|
| | 2016 | | | | | | | 2017 | |
| | Jun | Jul | Aug | Sept | Oct | Nov | Dec | Jan | Feb |
| B) Oak Lane High School | | | | | | | | | |
| C) The Grove School | | | | | | | | | |
| D) Redwood School | | | | | | | | | |
| E) St George's Park School | | | | | | | | | |

Key:

| | |
|------------------|--|
| Initial meetings | |
| Data collection | |

Appendix 7 - General student questions asked in all case study schools

How would you describe your school music lessons? What happens in them?

What do you think of music in school? Likes / dislikes?

What do you think helps you to learn in your music lessons?

Do you find anything particularly easy to do in your music lessons?

Do you find anything particularly difficult to do in your music lessons?

Taking music (impacting factors, has their mind changed about this over time)?

What do you think is important to learn about music in school, and how do you think this should be taught / learnt?

What does your ultimate ideal music lesson look like?

Appendix 8 – Oak Lane High School – Example of teacher interview questions

Prior to the interview, please kindly draw a map of your own personal journey with MFH. This can contain any experiences, thoughts, feelings, decisions, visions and events that you deem applicable. The map can be drawn onto any size of paper that you consider sufficient to communicate your journey, and does not need to follow any specific template.

Warm-up:

- Please talk me through your MFH map and explain the various points you have included.
- What does MF mean to you?
- What do you value in music education?
 - Please can you describe your own music education background?
- What do you perceive to be the problems of school music, and how does MF address these problems?
 - Can you explain why the topic of ‘pupil progress in music’ is important to you, as your chosen research focus for your setting?
 - When we met during the summer term, you also sounded interested in finding out more about the motivational factors that impact upon the pupil decision-making process regarding the continuation of their school music lesson involvement at KS4 (either GCSE music or Rock School). Why is this aspect also important to you?
- What difference has MF made to your pupils, school and own practice?
- What has surprised you the most about using MF in your school?
- Describe the philosophy of your school. How does music / MF fit into this?
 - How is music different from other school subjects?
- What is your ultimate ideal vision for the future of music lessons in your school?

Other

- What do you think of informal learning? Do you use it? How? Why / why not?
- Green’s 5 principles – do they appear in any of your music lessons? How? Why / why not? Or do you tend to use other aspects of MF in your lessons? Example?
 - Learning music that pupils choose, like and identify with
 - Learning by listening to and copying recordings
 - Learning with friends
 - Personal, often haphazard learning without structured guidance
 - Integration of listening performing, improvising and composing, with one or more (though not all) of these principles present in all stages of the project
- Have you noticed any particular impact when you have implemented these principles?
- Has your use / opinion of the model changed over time? If so, why do you think this is?
- What do you think are the similarities between Just Play and informal learning?
- How do you think Just Play prepares pupils for the rest of KS3 and KS4 music?

Appendix 9 - Implemented co-research methods and student group interviews

| School B – Oak Lane High School (Data collected between September and December 2016) | School C – The Grove School (Data collected in October 2016) | School D – Redwood School (Data collected in February 2017) | School E – St George's Park School (Data collected in October 2016) |
|---|--|---|---|
| Year 7 audio recorded progress diaries (4x groups, 9x entrants) (10 students) | Year 7 focus groups x3 (18 students) | Year 7 semi-structured group interviews x2 (8 students) | Year 7 focus group x1 (6 students) |
| Year 8 semi-structured group interviews x2 (8 students) | Year 9 semi-structured group interview (5 students) | Year 9 semi-structured group interviews x 4 (16 students) | Year 7 video diary x2 (10 students) |
| Year 10 semi-structured group interviews x6 (20 students – either GCSE students or RSL ³⁵ students) | | Year 10 semi-structured group interview x1 (4 students) | Year 8 focus groups x2 (8 students) |
| | | Year 11 semi-structured group interview (2 students) | Year 8 video diary x1 (2 students) |
| | | Year 11 composition individual discussions x2 (2 students) | Year 9 focus groups x3 (11 students) |

³⁵ Rockscool Ltd – an awarding body for contemporary arts: rslawards.com

Oak Lane High School – Teacher Report

Anna Mariguddi, Graduate Teaching Assistant, Edge Hill University

Oak Lane High School is a Musical Futures Champion School. Mr Reed, one of the Champion Teachers at Oak Lane High School identified **progression** in music as the main co-research focus for this case. This was because a perceived lack of measurable linear student progress could be seen as a potential teacher barrier to implementing the Musical Futures approach (Green, 2008 and Hallam, Creech and McQueen, 2011). By gaining a greater understanding of progression within this context, it was hoped that wider teacher confidence in using the approach could increase. Along with more general findings about student perceptions of the positive and challenging aspects of their school music lessons, the underlying motivations for student continuation of in-school musical study at KS4 has also been explored to reflect another key area that Mr Reed wanted to gain a greater understanding about. It was questioned by Mr Reed whether the implementation of the Musical Futures approach had impacted upon student motivations to select music as an option for continued study in Year 10, and whether there were any fundamental differences between the underlying motivations of students opting to take General Certificate of Secondary Education (GCSE) music and those opting to take RockschooL Limited (RSL) music in Year 10.

The first section of this report relating to ‘progression in music’ has been framed using Fautley’s (2016: 1) questioning about student learning, and the explicit elements of progression. Four Year 7 spotlight groups have been examined and loosely followed throughout a school term to demonstrate the various student journeys experienced through this lens. In the second section of the report, students’ overall views on their ‘school music lessons’ have been sorted into positive aspects, and aspects that were not for some. Within this section, student views on their ‘ideal music lesson’ have also been included as a valuable source of feedback, as well as providing positive affirmation of some of the approaches that Musical Futures promote. The third section of the report explores both GCSE and RSL Year 10 student motivations behind selecting music as an option choice, which exposes some of the factors which impacted upon students’ decision-making process, with some fundamental similarities and differences identified between the students within each of the two option blocks. The report concludes with a short summary of findings.

Data which has informed this report was collected in school by the researcher during six individual visits that spanned from September to December 2016. As well as Mr Reed’s involvement, two other music teachers at Oak Lane High School participated in this research project – Miss Harper and Miss Lightfoot. In Appendix 1, participating students have been paired accordingly with the teacher who was delivering their music lessons at the time of data collection. The methods used to collect data which has been utilised within this report included seven Year 7 music lesson observations, and the questioning of four Year 7 spotlight groups (three groups x3 students, one group x2 students) whose progression across the term was followed. Each of these spotlight groups were questioned by the researcher during their first week of participation, followed by the students self-recording their future diaries using flashcard prompts without the presence of the researcher or teacher. Six semi-structured group interviews were also conducted with Year 10 students (two GCSE groups x4 students and one GCSE group x2 students, and two RSL groups x4 students and one RSL group x2 students). Both the spotlight questioning and semi-structured group interviews were audio-recorded and later transcribed by the researcher. Data for this

report has been analysed thematically, and pseudonyms³⁶ have been used throughout the presentation of the findings.

Progression in music

To frame this area of enquiry, Fautley's (2014: n.p.) definition of progression has been adopted, which is best understood in light of his definition of progress: 'Progress for me, is moving through attainments, resulting in grades/marks/levels. Progression is the process of doing this.' As this project was concerned with perceptions captured over the period of one school term, as opposed to attainment and statistical judgement, the examination of progression instead of progress was deemed most suitable on this occasion.

When considering progression in music, Fautley (2016: 1) offered three questions to consider, two of which have been adopted as subheadings within this section, and addressed accordingly. However, it must be acknowledged that there is no clear boundary between the answers to these questions, and it could be argued that some answers would better fit beneath another of the questions, according to individual judgement. Also, it must be kept in mind that learning can often be a tacit process (Polanyi, 1967, cited in Smith 2008: n.p.), making it difficult for some students to articulate at times.

'What are the pupils learning?'

The Year 7 students were participating in the Musical Futures Just Play approach across the period of one school term. Just Play is a 'pedagogy is based on the real-life learning practices of popular and community musicians', and has five key principles: 'explain later; we get better as we play; learn by listening; sound before symbol; show don't tell' (Musical Futures, n.d.: n.p.). It was perceived by the researcher that the students were learning: instrumental skills on the ukuleles, guitars and keyboards (plus some additional instruments that were selected by teachers throughout the approach); knowledge about how to read tab and traditional notation; ensemble skills; knowledge of how to play various chords on the instruments, accumulating in the performance of various songs throughout the approach.

Spotlight group 1

17.10.16

In the first phase of questioning the first spotlight group, identified learning comprised of: note-learning (primarily non-aural due to student reference of 'seeing' the notes rather than 'hearing' them), instrumental skills, the assembly of chord progressions, and timing:

Lottie - 'It was easy to pick up some of the notes, like, because we'd already done it before for them. But the newer ones, they were harder to pick up because we'd never seen them before. The guitar was quite hard, because you had to move. The ukulele... I've not been on that yet. And then the piano was quite easy for me because I already do it.'

Nicola - 'I think that what went well today with me was I really liked putting different notes together, and I found that quite fun...And keeping in time with the music. That's quite difficult.'

³⁶ Due to the difficulty experienced in differentiating between Year 8 student voices on the audio recordings, some repeated pseudonyms used in the report might not represent the same student who expressed each viewpoint. However, effort has been made to ensure that the gender of each pseudonym is appropriate.

Macie - 'Picking up the chords, cos we've already seen them before, but because we had like added two chords to it, I thought it was quite easy cos we've already like separated them...I found it a bit hard like moving your fingers around to get to different chords.'

The points Lottie and Macie made referred to building upon their prior learning, as they recalled learning some of the notes and chords prior to this lesson, making it easier for them to play the notes and chords on this occasion. Furthermore, Nicola stated that she felt that her classroom learning could be of use to her out-of-school music learning: 'Well, it could help me cos I play the clarinet. So learning the notes here might help me when I'm trying to do the clarinet.' This demonstrates the potential transferability of the musical skills gained through the Just Play approach. When asked about how the group were learning to play the chords, they did refer to reading the notation as opposed to learning them aurally: 'We hold it up. We hold like the instrument up to the board to see what lights up...' (Nicola). It was noted by the researcher that the noise levels within the group were particularly high at times, due to the nature of the activity when students were all playing the instruments together. However, this noise aspect could have prevented the students from learning aurally, leaving them little choice but to refer to the tab and traditional notation provided on the PowerPoint screen.

07.11.16

During the second phase of questioning, the first spotlight group identified learning that comprised of: instrumental skills on new instruments, timing, and resilience:

Nicola - 'I tried a different instrument today. Today, I was doing the drum kit. It was very fun. I've never played the drums before. It was... but I really liked it. Yeah... Well, I did make some mistakes cos it was quite hard, cos obviously I've never played it. So when you do a mistake, you have to like try and catch up with yourself and get back to the beat.'

Macie - 'Well, I got to go on the grand piano, and it's actually much harder than a keyboard, because the keys were quite stiff. But I found it much easier cos that's how I always learn, on the grand piano... Probably when I'm changing notes, because I had to use my left hand as well. That was probably what was the hardest part for me... I think that it was easier with Nicola playing on the drums, because I could keep in time.'

Macie again referred to a link between in- and out-of-school learning, but this time drew upon the musical skills and knowledge that she had primarily gained out-of-school on the 'grand piano' – showing that the transferability is a two-way process. The 'upgrading' of Nicola and Macie's instruments also suggests that the teacher might have perceived their level of progression to be above average, leading them to want to further challenge the students in a different way. Macie also mentioned the impact that environmental factors and peer support can have upon individual learning and progression – the part that Nicola played within the class ensemble helped Macie to keep in time.

05.12.16

During the third phase of questioning for the first spotlight group, when reflecting back over the whole term, key overall learning comprised of instrumental skills and learning to play chords:

Nicola – 'We've learnt how to play different instruments, such as keyboard, ukulele and guitar, which has been really successful, cos not many people know how to play it.'

Lottie - 'Well we've learnt quite a lot. We've been doing a lot of learning different instruments and chords, so it's been helping us with learning about them.'

The value in learning for Nicola was that she believed that such an opportunity to learn how to play various instruments was not afforded to all.

Spotlight group 2

07.11.16

For Jackson and Connor, their learning comprised of: instrumental skills and timing:

Jackson - 'Well, I've learnt how to keep in time on the ukulele, cos before I couldn't really do it. And now I'm able to do it and I'm progressing like through being a ukulele player.'

Connor - 'Well I like, do you know when you press the like strings to make them tighter, for the tune like, I've not been fast enough. But cos I've been practicing and practicing, I've got fast enough so I'm in tune... 'Well actually, there is something that went wrong, cos like when I'm playing it, cos like when everyone else is playing, it distracts me and I keep on going too fast.'

Jackson interestingly regarded himself as a musician by this point – an actual ukulele player, suggesting that he had built up instrumental confidence throughout the Just Play approach. Connor, who had a ukulele to play on at home, had been practicing out-of-school, leading to a perceived improvement in his ability to successfully navigate between chords during his in-school music lessons, although he still had his ability to play in time with others to improve on. His comment also alluded to his ability to aurally recognise when the chords he played were pitched correctly. Jackson also mentioned that his friend owns a ukulele, so he has been going to his house after school to practice. The willingness of Jackson and Connor to engage with the ukuleles outside of the classroom suggests a high level of motivation stemming from their classroom music lessons.

Spotlight group 3

07.11.16

For the third spotlight group, perceived learning involved: instrumental skills and being able to play all of the notes within the songs:

Jason - 'I learnt how to play guitar properly, playing all the notes.'

Nina - 'I enjoyed like doing it, like playing the guitar, and the singing with it as well.'

Jason's comment about being able to play the guitar 'properly' suggests that he perceived a 'right' and 'wrong' way of doing so, perhaps reinforcing the importance of teaching appropriate instrumental technique, which all music teachers were observed adhering to. However, Jason, Nina and Ella all agreed that the instrument that they found the most difficult to learn was the ukulele, due to a perceived lack of self-efficacy. Bandura (1977) proposed that when a person fails to believe in their ability to successfully accomplish a task, a negative impact can be had upon their levels of motivation towards the task and also the outcome achieved.

05.12.16

Interestingly, during the second phase of questioning for this spotlight group, the most successful part of the lesson for Ella involved the learning she had accomplished on the ukulele, along with developing her skills on other instruments whilst learning a song:

Ella - 'Now, what went well today was I learnt the ukulele... Well, today, we have been learning to play the ukulele, guitar and keyboard for 'Rocking Around the Christmas Tree'.'

Although Ella did indeed again mention playing ukulele as one of the hardest aspects of the lesson as her 'finger twisted' whilst playing it. Nevertheless, Nina perceived that the lesson went well overall as her peers worked cohesively:

Nina - 'And we all worked together, so it went well.'

Spotlight group 4

07.11.16

During the first phase of questioning for the fourth spotlight group, the learning that they were focussed on related to accuracy of chord positions and timing:

Lisa - 'Sometimes like the way you put your fingers.'

Catherine - 'Yeah, like hard to get your fingers right.'

Jay - 'In like a second or so. So it's hard to adjust, but you get used to it.'

Although the students had found these elements quite difficult to learn and develop their skill sets accordingly, Jay perceived that through time and practice, this element had become easier for him. This could be attributed to the frequent re-visiting of particular skills throughout the Just Play approach, akin to elements of a spiral curricula approach, of which there are many versions (for example, Bruner, 1975 and Charanga, n.d., as cited in Fautley, 2015: n.p.). The basic premise of such a model within the context of education is that students can engage with subject material at any stage in their learning, and through the re-visiting of the content over time, students are able to gradually improve and form connections between relevant subject knowledge. Such a spiral model however, is not always able to facilitate linear progression (Fautley, 2015), akin to Green's (2008) haphazard learning principle that falls within her informal model of learning for music education (as adopted and promoted by Musical Futures, for example Green and Walmsley, n.d.). Also, the frequent rotation of instruments as directed by the teachers during all Just Play lessons, as observed by the researcher, could also be perceived as representing rapid implementation of a spiral instrumental curricula within a wider unit.

05.12.16

During the second phase of questioning, a connection between working well as part of a team and focussing in their music lessons, with being able to learn the correct chords and notes was mentioned:

Lisa - 'We all worked together and helped each other... Some people learnt the notes well, and some people were singing amazingly.'

Jay - 'Some people weren't concentrating very well and they didn't learn all the chords.'

Although Lisa perceived that most of the class had worked cohesively as part of a large group to facilitate overall musical progression in learning the notes, Jay had noticed that some group members had failed to achieve this due to their lack of concentration, possibly suggesting a drop in motivation towards the learning and activities in hand. This aligns with Maehr, Pintrich and Linnenbrink's (2002) view that a lack of engaged learning due to low motivation has the potential to result in the less-successful accomplishment of a task.

'What does progression look and sound like in this?'

Throughout the data collection period, recordings of student work and field notes were made by the researcher. Overall, fewer mistakes were made by students and their performances became

more fluent as the term progressed. It was noted on 29.09.16 that at this point, students were often playing out of time when playing chords along with the backing track used for both of the classes that the spotlight groups were situated within, although even within the space of this lesson, incremental improvement in timing and confidence was noticed. A large variation in the notes being played for each chord was also noted at this point, but this was certainly not the case for all students, especially when required to play each chord at a slow pace. In the field observation notes taken by the researcher on the 05.12.16, timing issues and variation in the chord notes being played were mentioned much less frequently by the researcher, and students had indeed moved on to playing chords and songs that were more musically demanding. In the practical recordings made for each of the classes, a reduction in backing track volume was also noted throughout the term. It was unclear as to whether this was intentional by the teachers, but the reduction in backing track volume indirectly represented the progression of the students – that they were able to play more in time, with increased confidence and using the correct chord note – which was a sound to be celebrated to a greater extent throughout the term.

The students within the spotlight groups also perceived similar aspects of achievement as recognised by researcher, suggesting that such progression had indeed taken place throughout the implementation of the Just Play approach at Oak Lane High School.

Spotlight group 1

17.10.16

During the first phase of questioning for the first spotlight group, their achievements included learning the chords and being able to play a song as part of a group. When asked about their progression, answers included:

Macie - 'Play a song. Like, you play along to a song..'

Nicola - '...together.'

Macie - 'Use my fingers to play chords...'

Nicola - '...use different notes together...'

Macie - '...and learning the harder chords.'

The musical components listed above represent the achievements that the students perceived they had made, with Macie recognising that they had progressed in level of difficulty when learning different chords. Nicola recalled the overall process of learning the song as 'quite challenging and fun in a way', which might suggest that she had reached an optimum state of play, where the level of challenge was just about right for her to maintain motivation (Csikszentmihalyi, 1991, 1997). However, the researcher noted during observations that this was not necessarily the case for all students within both of the classes, as some appeared to visibly lack motivation at times. Yet it is understandable that the optimum level of challenge would not be the same for all students within the group due to the natural variation in musical ability, along with many other external variables that might have been present and impacting upon levels of student motivation.

07.11.16

During the second phase of questioning, students began to realise that their achievements went beyond being able to play the basic components of the songs, i.e. the chords on the instruments, and they began to improve their ability to play in time on a more independent level without use of the backing track:

Nicola - 'It's made good progress. We tried today with doing no backing track and it was hard, yet everyone had to stay in time with me cos I was on the drums, and to try and keep the beat was challenging.'

Macie - 'When we were all playing in time, the first time we were playing in front of everyone it was like a mess, and we weren't in time. But then after, when we did it again, it all sounded much better.'

Macie referred to an improvement in the sound that the class had made by this point.

05.12.16

Whilst reflecting back on overall termly progression throughout the Just Play approach, the most notable aspect of progression involved learning new chords:

Macie - 'A lot of progress cos we've learnt like loads of different chords like C and all.'

This learning of the various chords was regarded as an achievement for Macie. As a result of this new knowledge, the musical recordings taken by the researcher at this point did indeed reflect a more musically developed sound when students played various songs collectively as a whole class.

Spotlight group 2

07.11.16

For the second spotlight group, their achievements included being able to play the chords more accurately as a result of peer support and an increase in the number of instruments they were able to play:

Jackson - 'I got mixed up with the strings a little bit, but like after Harry, my friend, like cheered me on and everything, I was able to do it. So a little bit went wrong today with the strings, but... At the start of school, I couldn't play any instrument, a bit of ukulele, that's it, and since I've made the progress through, I've like been able to play the ukulele, guitar and keyboard, so it's really helped me out a lot in music lessons.'

Jackson appeared proud of his accomplishments whilst describing them, and also alluded to the value of being able to work alongside friends, which is similar to one of Green's (2008) informal learning principles which advocates working in friendship groups. Without Harry's support on this occasion, it could be considered whether Jackson would have been able to achieve the task in hand at all, as he might have accepted defeat instead. The encouragement of peer learning by the teachers was also observed and noted by the researcher throughout, perhaps leading to this positive incidence between Jackson and Harry. Within each of the classes, the emergence of leaders within sub-groups were noticed during some lessons by the researcher, where peers were engaging with each other.

Jackson and Corey's overall opinion of the Just Play approach predicted long-term musical progression, and suggests that the skills and knowledge they had gained throughout the term could be transferable to later musical activities:

Jackson - 'It helps you like get ready for the notes. It helps you like actually get in to like the speed. It makes you like, it helps you to play the song by yourself.'

Connor - 'It like helps you for in the future. So like if you want to be a musician, you could then like do it in Years 7 all the way through, and you could be it.'

Timing, musical independence, and a readiness to play the correct musical notes are all basic musical skills that could indeed be built upon through a spiral curriculum model, as previously referred to.

05.12.16

When reflecting back over the term, Connor and Jackson recognised the amount of knowledge they had gained and skill-set they had developed, which had later enabled them to play a whole piece of music which sounded 'good':

Connor – 'When we first started, we didn't make much progress and didn't know how to play an instrument, but now we've like, we know how to play an instrument and like know how to actually like do the different notes.'

Jackson - 'Like, when we first came, there was like... it was like really weird, cos we didn't know how to play them, but now we can play them, and they made us to get in like groups, and then when we got in groups, there was like 5 or 6 of us, and we was in groups, and we was like making a piece of music, and it sounded really good.'

Again, the field notes and practical recordings taken by the researcher substantiated this achievement, as the students could indeed play through a complete song with much more confidence and musicality, as judged by the improved timing, chord note accuracy and sound quality of the class overall.

Spotlight group 3

07.11.16

For Ella in the third spotlight group, she regarded the teacher video recording made as a marked achievement, indicating their level of progression:

Ella - 'Doing the video for (social media). We've not been able to do it before.'

Because the teacher felt that the student work had progressed to a point which was worthy of posting on social media, this sense of pride had passed across to the students, with Ella portraying a sense of ownership over the musical output. It was previously observed by the researcher that indeed, the teacher had previously referred to moving onto learning new songs and chords as a way of acknowledging adequate student achievement. It was also noted by the researcher that the prospect and action of making a video recording for social media appeared to be an overall motivating factor for student engagement in the activity. During this part of the lesson, students appeared observably more focused and motivated towards obtaining a successful collective achievement as a class.

Another key factor which indicated some form of progression for the students was timing, although this did not improve consistently in a linear manner:

Jason - 'Not like getting it every time. It took us a few times to like get the song in time with it... Yeah, kind of (happens often). We were meant to do it (in time) last lesson, but we weren't good enough, so...'

Ella - 'We were able to do it properly, without just doing it randomly.'

Jason referred to some form of expectation, perhaps that of the teacher's – for the class to have been able to play a piece of music in time during the previous lesson. Although the progression did not necessarily occur at the expected speed, according to the students it did indeed happen by the next lesson, marked by the recording of the video performance. This concurs with Green's

(2008) view that progress is not always linear, and students can go backwards before they move forwards as a natural part of their learning process.

Nina later commented that she found it easier to focus whilst the backing track was playing, despite the increased speed of the track in comparison with a slower-paced broken-down version of the song. The reason behind this was:

Nina - 'Because you don't know the beats, and you can't hear the beats in the part without it.'

This point concurred with Green's (2008) view that students should be presented with a song to learn which is initially played at full speed, without providing them with a more simplistic version. Even though they might not have been able to play the song in time initially, the access and motivation that might have been gained through allowing students to play along to the music in this form might have provided them with the necessary levels of motivation and challenge to build up to this point over time.

05.12.16

When asked to reflect about progression made throughout the term when the Just Play approach was implemented, Ella and Nina acknowledge an increase in the difficulty levels of the chords and songs that they had achieved:

Ella - 'The group has made more progress by working our way up to more difficult and harder songs.'

Nina - 'Every week, finding more things out about music, and yeah... It was a bit harder, cos we had to play it right. We was doing harder chords this week, so it made it like harder, and I couldn't do the song that well.'

Nina also referred to a perceived increase in teacher expectation, suggesting that greater demands were placed upon the group in terms of musical accuracy by the end of the term. Although Nina failed to meet the perceived benchmark set at the second phase of questioning for her spotlight group, this did not mean that she had not progressed throughout the term. During researcher observation, there was indeed evidence that she had continued to apply the prior musical knowledge and skills that she had already developed throughout the term, yet the transferability of these skills and knowledge did not result in clear linear progression during this lesson upon face value.

Spotlight group 4

07.11.16

For this spotlight group, the musical accomplishments included the development of instrumental skills and improvement in playing the chords together as a whole class:

Jay - 'We all made progress.'

Catherine - 'Like with the instruments, and the ukuleles...'

Jay - '...yeah, because over like the past few weeks, everyone's been like getting the chords wrong and stuff. But today, we got it right, so... Just like over the past few weeks it's made us get better, and now we've done it today.'

Jay alluded to perhaps reaching a turning point during this lesson, where the class had a breakthrough when playing the chords successfully. Due to Jay's perception of the class 'getting

the chords wrong' over the past few weeks, it could again be interpreted that progression had not been linear up until this point. Yet a leap in development had been achieved during this lesson, perhaps assisted by the perseverance of the students and teacher by re-visiting the subject material and not having given up prior to this break-through. This resonates with Dweck's (2006) growth mindset theory, which proposed that a students who believed their abilities could be developed as opposed to being fixed could boost their progression, which was indeed a view expressed by both Mr Reed and Miss Harper during some of the lessons observed.

05.12.16

When reflecting back over the term, the overall achievement that Lisa recognised involved the learning of new chords:

Lisa - 'We've learnt how to do different chords and things.'

This answer was akin to that given by the first spotlight group. Again, the learning of new chords was likely to have contributed towards the improvement in timing, sound quality and chord note accuracy that was recognised by the researcher through the practical recordings made and observation field notes.

School music lessons

A high majority of the Year 7, 8 and 10 students who participated in the group interviews and audio diaries spoke very positively about their school music lessons. Two Year 7 students and a Year 8 student wanted to make this point so strongly, that they felt the need to repeat this view at the end of each recorded data collection activity when asked if they had 'any further thoughts and feelings' about school music that they wanted to add, for example:

Macie - 'I just really like school music.'

David – '(I want) just music on the timetable. That's pretty much it.'

Such a positive view was substantiated by the researcher observations, where high levels of motivation towards participation in musical activities was witnessed for many students at various points throughout the term. Some students also appeared proud to showcase their work during class performances to both their peers and teacher, as well as to external visitors to the department which was observed on one occasion involving a class of Year 9 students.

Positive aspects of school music lessons

Overall, students regarded the positive aspects of school music lessons to include: teacher support, being able to work with friends, performing, extra-curricular opportunities, creativity, challenge, being able to make use of phones during lesson time, and a reduction in writing compared with other school subjects. For Years 7, 8 and 10 students, use of musical instruments appeared to be a heavily recurring positive theme, with particular mention of liking popular music instruments, such as guitars, drums, voice and the piano. Instrumental preferences were also strongly linked to aspects of music lessons which students found easy, affirming that motivation can be seen as a key aspect to 'reach desired educational outcomes', for example progression and achievement (Maehr, Pintrich and Linnenbrink, 2002: 350). Some examples of student comments relating to musical instruments included:

Nicola - 'I really liked the drums. I might try it, well hopefully I can try it again. It's one of my favourite instruments actually. I really like it.'

Jackson - 'I like the school, cos like it's teaching us loads of good like instruments, and it shows us all the instruments that we've never seen...Like I said before, I didn't want to play an instrument before, but now I do.'

Ella - 'We like playing instruments and we have fun.'

Connor - 'Like, I like it because they have like better instruments at FLHS than like primary school, cos at primary school like, we didn't have no instruments, we only had like drums. So Oak Lane High School, they give us like guitars and everything. They let us like play it.'

David - 'Just playing instruments, really. You can't do it at home cos it's really expensive. Cos it's really expensive at home, you have like the freedom to do what you want here. And it's like you're independent and no one's gona bother you, unless it's like you've been naughty, obviously.'

John - 'I like, we did singing like the other day, but I never really would have sang otherwise. So it was like exploring different instruments, you never really think about playing or singing.'

Akin to Jackson's opinion, Tyler viewed the variety of instruments available to play within the music department as a positive aspect of school music. Connor almost appeared in disbelief that students were permitted and encouraged to play the musical instruments – as if trust might have been an issue under other circumstances. For David, such a musical opportunity would not have been possible for him without the instrumental provision provided during his classroom music lessons. This point was echoed by Georgia, who viewed it as a matter of access to music. Similarly, the extra-curricular opportunities afforded to students by the department were also valued by some students:

Amy - 'Like you have School of Rock after school, and Vocalise and all that after school. So that's fun.'

Tulissa - 'And you get a lot of opportunities as well. Cos obviously the teachers know me...so like I get asked to do all the Christmas concerts and the summer concerts and the end of year assemblies and stuff. So I get to perform and practice performing.'

In agreement with Tulissa, other students also expressed their liking of performing music in front of their peers and the teacher:

Peter - 'Well I like performing, cos I'm a drummer, and I just find it relaxing.'

Steven - 'I like doing it. It's quite fun.'

Kate - 'Is that you can play any instruments you want to, and that you can just perform it, and not be afraid to show it to everyone.'

However, the other members of Kate's interview group appeared more cautious about the performance aspect of their music lessons, although an element of choice in performance participation was valued by Stacey:

Amy - 'I just get more nervous than when I'm in a practice room. And sometimes I mess up. But it's still really good.'

Laura - 'It's like if you're being recorded, you mess up more. Like with all the pressure.'

Stacey - 'I like being able to do it. Like, you get the choice of if you want to or like if you don't want to.'

For Zoe, gradually building up her confidence and being permitted to do so on an initial small scale, similar to that which Amy mentioned above, was something which she was enjoying:

Zoe - 'Well, one thing I do like is like getting my confidence up and being able to actually sing without, like you know, like anybody in the room, like now when I don't have anyone in the room except just me and my friend.'

Although Leighton enjoyed performance, he was similarly also working on being able to build up his level of confidence, whereas Jennifer had already reached a stage where she had managed to overcome her lack-of-confidence through practice:

Leighton - 'Well, I like to perform, and to be able to do stuff – my singing and that. Something that I don't like is, well, confidence. Like, I mean I'm alright with confidence, but not the best yet.'

Jennifer - 'I used to hate it, cos I used to like shake. But I've done it for so long now that I'm alright.'

Jennifer's view suggests that with time and practice, a fear of performing music in front of others might be possible to overcome. Kimberley in Year 10 went so far as saying that she viewed performance as being the aspect of her music lessons that she found to be the easiest. However, many other students had not reached the stage where they had achieved ample confidence in this area and continued to dislike performing music in front of others, as discussed in the next sub-section.

For other students at Oak Lane High School, the support offered by the music teachers was another positive aspect of their school music experiences, for example:

Jackson - 'I really enjoy it at Oak Lane High School, and everything...especially with the teachers. They really really help you out.'

Within one Year 10 interview, all four students came forward to express their liking of the music teachers within the department, with Tulissa mentioning that the music teachers were particularly helpful. Steven also valued having 'not getting shouted at for making a lot of noise' – presumably his freedom for musical expression. Similar to this view, two other Year 8 students liked being creative in their music lessons, with Sara seeing music as an important means to express her personality.

Being able to play music as part of a group was particularly liked by other students:

Lottie - 'It's really fun. And you get to like play music with your form.'

Nina - 'I like working as a team and finding out more things about music each week.'

Although for some students, having the choice of who to work with was an important aspect which had the potential to impact upon levels of enjoyment towards the musical activity and musical progress:

Tyler - 'Because, let's say if you were working with someone you didn't like, you wouldn't really get much progress.'

Dale - 'Exactly. You get along better.'

Jason - 'You know their strong points.'

Naomi - 'Cos you can get like, you don't want to be in a group with someone you don't get along with cos you won't get any work done.'

Similarly, having the choice of which music to play was an equally important aspect for other students, particularly in Year 10. However, Kimberley liked the amount of increased musical variety that she had become exposed to in Year 10, which might have not been possible should students have had free choice of genre all of the time. The proposition here is that without teacher direction, students would continue to select from genres of music which they were already familiar with, resulting in a limited repertoire (Georgii-Hemming and Westvall, 2010). Also, having the choice of which instrument to play was seen as a problematic aspect by Akbar, as he mentioned that it could cause an argument:

Akbar - 'Or if you want to sing and someone else wants to sing, so you have to go on like the bass guitar, and you can't do anything about it, cos they've already...And you can't do the part cos they've already learnt half of it, so it'll just be stupid to swap around at that point.'

Although Akbar felt that having instrument choice could lead to inequality, he felt that nothing could be done on such an occasion.

Aspects of school music lessons that were not for some...

The aspects of music that students did not tend to enjoy included: playing on particular instruments, working outside of friendship groups, performance, disruptive behaviour of others, learning to play difficult chords on instruments³⁷, computer work³⁸, lack of time spent in music, and music theory³⁹. Yet the students within one of the RSL and one of the GCSE Year 10 groups did indeed say that they had no dislikes of their school music lessons at all.

The musical instruments that Year 7 tended not to prefer were the ukuleles, as mentioned and agreed by five students. Reasons behind this included:

Connor - 'My dislike about school music is that you... the strings hurt your fingers when you have to press them in for different notes, and like the actual timing of it.'

Jackson - 'And it hurts when there's not enough picks.'

Catherine - 'It's just small.'

Jay - 'I think it's like the hardest one to get the hang of, cos it's, like all the chords are really different and hard.'

A year 8 student also agreed that they found playing on the ukuleles quite difficult and unenjoyable, with another student mentioning that they disliked playing on the guitars. A dislike of particular instruments was frequently linked to aspects of music lessons that students found difficult, again perhaps linking motivation with progress and achievement. Although Joanne expressed that she disliked having to learn one instrument at a time rather than learning several at once, Sara offered a reasonable explanation for this:

Sara - 'I think that's like cos we don't get really confused. Like we're playing one thing, and once we go onto another instrument, we play it wrong by accident, cos we get it all mixed up. So I think that's why.'

³⁷ As voiced by one Year 7 student.

³⁸ In particular, Garage Band was mentioned by one Year 8 student as they found it to be 'too complicated'.

³⁹ One Year 10 GCSE student commented that they disliked learning key music theory vocabulary as they felt that there were too many words to learn and they found this difficult. Two Year 10 RSL students disliked having to write parts of their coursework on the computers due to a perceived lack of clarity and understanding.

This shows that although students might have personal dislikes, at times they are able to rationalise the reasons behind certain elements of teacher judgement. This occurred when two Year 8 students expressed that sometimes they were not able to complete their work within the allocated lesson time, but acknowledged that this was a wider school timetabling restriction. Similar to this, Georgia made a similar comment about the structure of her RSL lessons at times:

Sara – ‘One thing that I don’t like is probably when you’re given like, cos we might do like short fill-in topics cos you’ve finished your topic quicker, then you’ll be given like a really small time.’

This implies that Sara valued depth as opposed to breadth, and that she preferred to spend longer proportions of time on each musical topic or project she was set. For David, he felt that the number of weeks spent on each topic area was not long enough to be able to ‘do like a massive performance’ as required of his Year 10 class. The disruptive behaviour of others was also seen by Ella as leading to a repetition of lesson content, impacting upon the amount of lesson time available for progressing onto new content:

Ella – ‘We don’t like how people just don’t listen and don’t take it seriously, and we have to keep learning the same things over and over again.’

This viewpoint was agreed amongst Ella’s aural diary group. Although high noise levels were not seen as a result of disruptive behaviour during lessons, a Year 10 RSL group did see issues of space as being a problematic aspect of their music lessons:

Tulissa - ‘It’s hard to concentrate when loads of people are working on different parts at the same time. But it’s easy when you’re in a practice room and by yourself. But when you’re like in P8 (classroom) when everyone’s in the same room, it’s a bit like...’

Jennifer – ‘...chaos!’

Naomi – ‘There’s loads, and when you can hear it, it’s like a competition.’

Steven also verbally agreed with the points that Tulissa, Jennifer and Naomi had made regarding noise levels.

Another point which tended to provoke disagreement amongst students was that of performance – also described as one of the most positive aspects of their music lessons for some students. Two Year 10 GCSE students regarded performance as being the most difficult aspect of school music lessons. Negative opinions expressed relating to performance included:

Laura – ‘It’s really scary.’

Zoe - ‘But one thing I don’t particularly like is when you get asked to perform in front of everyone, cos I’m not that good with stage fright at the minute, but I’m trying to like get out of it, but yeah...’

Ruth - ‘I like figuring out the main pieces, but when it comes to performing, I get really nervous.’

Joanne - ‘And I don’t like being in front of like a large crowd that aren’t my friends. Like I don’t being in large groups. Like performing and singing in front of people. I can do it by myself or in front of my friends.’

For Joanne, her performance anxieties were linked to those in the audience – she had categorised people as those who were either her friends who she was comfortable with performing in front of, and those who were not her friends who she feared performing in front of. For many of the students, this not only applied to performance scenarios, but for group work too:

Nicola - 'It's harder to work with our class because we've got to know them and it's all different, and some people you don't get along with. So it's harder to work with them.'

Sara - 'I hate it when (our teacher) chooses our partners.'

The negative impact of working in groups outside of friendship groups was also said to result in lower levels of progress and productivity:

Macie – 'Sometimes when people don't like doing it, it's harder to work them.'

An interesting discussion between a Year 8 group took place which described how such negative scenarios could escalate to being bullied by others, and result in a lack of personal achievement:

David - 'Also, (our teacher) sometimes puts you with people, (students name) who just messes around on the drums and all that. And you don't get any work done. It's like of like...'

Akbar - '...annoying...'

David - '...like last time, and Joe wouldn't like sing, it was quite disappointing. It's difficult, because sometimes, like people like Joe would go out because they're too scared to do it, and then your part doesn't sound as good as it could have done.'

Sara - 'And sometimes you get bullied for it. It's annoying.'

Joanne - 'Yeah, cos you get intimidated and stuff.'

David - 'Cos what they do affects you as well, like the wrong key. It's the same as if you win together, you've won, but if you lose together, then you lose.'

The scenario discussed above occurred during an activity where the teacher had grouped students together. It could be considered whether more empathy and peer encouragement would have been shown towards Joe if he had been working amongst friends – perhaps resulting in a more positive outcome for all involved. Yet this cannot be conclusive.

Although John did not specify whether his opinion applied to working with friends or those who he was not friends with, he found working with 'other people' to be a difficult aspect of his Year 10 GCSE music lessons for the following reason:

John - 'Particularly in composing and looking at things. You're having to make sure that you all agree with each other. I think it's quite difficult to work and get everyone to have the same idea.'

This suggests that some students might benefit from practical solutions about how to successfully resolve group disagreement within music, or might simply be related to the personal nature of music as a subject area which simply cannot be overcome. One logic might be that when students group together with friends, they are more likely to have similar musical identities (Green, 2008), resulting in a reduced conflict of ideas.

The ideal classroom music lesson

When Year 8 and Year 10 students were asked what their ultimate ideal music lesson would be like in a utopian world, a variety of preferences arose, including: performance; composition⁴⁰; autonomy to choose who to work with, instruments and music to be played; and classroom

⁴⁰ The preference of two Year 10 GCSE students.

workshopping. Zoe conveyed that her ideal music lesson would involve 'what we're doing now, like the practical bit', as part of the Year 10 RSL class. For Jason, an ideal scenario would be to spend an increased amount of time in music lessons, whereas Dale took a more imaginary idealistic view involving progression:

Jason - 'I'd rather have just the whole day of just music.'

Dale - 'The perfect music lesson... Get struck by lightning and somehow be able to play the bass with one finger.'

For two of the Year 10 GCSE students and one RSL student, they would prefer to perform during an ideal music lesson scenario:

Peter - 'Be able to perform to be honest. In front of a lot of people.'

Courtney - 'Just perform all lesson. Like learn how the music goes.'

Tom - 'Being on a stage and playing guitar for about an hour.'

Other students provided answers which appeared similar to the principles of Green's (2008) model of informal learning – involving some bandwork⁴¹, the choice of whom to work with⁴², autonomy to choose which instruments to play⁴³, with some elements of performance and composition infused into this process.

John - 'Probably like pick your own piece of music. Pick like a reasonable group of people, and then once you play it you like develop it how you want, instead of like giving us different words of how to change it, like. We pick our own like terminology and improve it that way.'

Tulissa - 'Just be chilled. Just be able to talk to each other and play what we want. Just be able to go off and do what you want. Obviously not just sit and talk, but just be able to play what you want and stuff.'

David – 'Make your idea, make your band, and like actually make a song. Make an original song, then you have like a whole like three months to do it.'

Joanne - 'Right. You could all choose an instrument, and then you could choose a song to do like between your group. And then you could perform. Or like make a song, yeah. That's better. Then you could perform that. And then that'll be good.'

Stacey - 'Try and learn a song.'

The lack of pressure and relaxed atmosphere that Tulissa referred to could be attributed to reduced teacher control. However, not all of the students specified a preference of having full autonomy over song choice, with two Year 10 students stating their wish for a combination of both student and teacher choice, with one student being unsure as to which they would prefer. Reasons behind opting for teacher song choice included:

Leighton – 'With like being able to have a music piece chosen for you means you can get straight into it. Whereas if we were picking our own songs, you'd be picking like a number of songs which would take a while.'

⁴¹ Six students explicitly expressed a preference for band/small group work, with additional students agreeing.

⁴² Six students explicitly expressed a preference for the choice of whom to work with, with additional students agreeing.

⁴³ Five students explicitly expressed a preference for autonomy to choose which instruments to play, with additional students agreeing.

Michaela – ‘It would take you quite a while to start, and what you’re going to do.’

Akbar - ‘I’d like the teacher to decide, cos I find it hard like choosing stuff.’

Akin to Michaela and Leighton’s view, Green’s (2008) research into this aspect did report an initial delay in musicing caused by such decision-making, although this was perceived to be a positive long-term aspect of the model as students felt an increased sense of ownership and motivation in the long-term. Yet liking and being familiar with the song chosen was also important to some of the Year 8 students for the following reasons:

Kate - ‘You wana learn it then. If it’s like an old song or something, you don’t really like it.’

Amy - ‘If you don’t know the song, then you won’t really like it.’

This suggests that relevance and authenticity are important aspects of this activity to increase motivation and engagement, substantiating Green’s (2008) claims of a similar nature. Yet two students did express their will for inclusion of a greater variety of genres:

Michael - ‘I’d probably do the same. Just be able to choose any genre rather than... we tend to just focus on pop.’

Sara - ‘I’d like to like, instead of doing just like one genre, I’d like to like...expand like rock, pop, rap or grime, and go through them all.’

Although Sara wanted to expand which music she engaged with in her school music lessons, the genres she went on to list did not leave the popular realm, suggesting that variety in her eyes did not expand to a broader variety of musics, for example classical, jazz and world music.

For two students, their ideal music lesson would involve working together as a whole class:

Georgia - ‘Last year, in Year 9 when we had a different teacher, we like did these class projects, so we’d have a piece of music that (they’d) give us, and we all had to work on it as a class, and then we like went and performed it at the Christmas concert and stuff. And I quite enjoyed doing stuff like that.’

Sara - ‘I think we should like, as a class, all pick the instrument you wana do, and then you should all do a song, just like, instead of going into little groups and performing in front of everyone, all do it together. It’ll be better.’

Such activities might assist in confidence-building due to a ‘safety-in-numbers’ aspect, which was a concern for Jason, who wanted to ‘just actually know what you’re doing, and don’t embarrass yourself’. For Dale, his ideal music lesson would be to achieve increased peer support and a sense of belonging amongst his peers:

Dale - ‘But in all seriousness, people to be nice to me for once, because all the girls... everybody else who’s not here, excluding Helen, everybody hates us.’

The negative feeling that Dale has expressed might well impact upon his work in music, stemming from wider social difficulties.

Underlying motivations for student continuation of in-school musical study at KS4

The dominant themes that were drawn out of overall Year 10 student opinion regarding their underlying motivations for continuation of in-school musical study at KS4 included: enjoyment; a desire to further their learning of music; employability; out-of-school engagement; and the

practical elements of the subject. These themes have been presented in more detail below, organised by student grouping within GCSE and RSL option blocks.

GCSE student opinions

Six out of the ten GCSE students who were questioned stated that they had 'always' wanted to take music at GCSE level, with four of the students having taken the subject as a result of possible impact experienced during their KS3 music lessons. This may or may not be attributable to the Musical Futures approach. When students were questioned about why they opted to take GCSE music for their Year 10 options, initial answers heavily revolved around student enjoyment aspects of the subject, with some students also wanting to progress within music, learn a greater variety of instruments, and maintain an involvement with the subject:

Leighton - 'I enjoy to sing, and I wanted to get better at music, so I chose it for GCSE.'

Peter - 'I'm in a couple of bands, so I thought that if I wanted to like keep up being good at music, I can take it as a GCSE.'

Michaela - 'I've always done music, and I just wanted to take it as an option.'

Ruth - 'I picked it because I like music, and when I do it, it just makes you cry.'

Kimberley - 'It gives you like the chance to learn a variety of other instruments as well, so like instruments to play.'

Courtney - 'I like just playing different songs on the piano, and just like, cos I'm getting a keyboard for Christmas as well, I wanted to take part and just learn more songs.'

For Ruth, music seemed to have the ability to tap into her emotions, revealing a powerful motivation behind her reasoning for opting to continue her study of the subject in-school. However, when students were asked about what they perceived the differences to be between GCSE and RSL options and why they chose GCSE over RSL, answers revolved around performance aspects and employability factors:

Leighton - 'Cos we're also learning about like different types of music, and being able to basically know what certain words are in music. Compared to... I'm pretty sure the other one is based on performances and stuff like that.'

Ruth - 'I think it's for more confident people who like performing.'

Michael - 'Because potential employers are more likely to see GCSE as something that they would want than something which is more practical.'

John - 'I think it'll look good on like your CV if you're like an artist. Playing instruments.'

Yasmin - 'Cos you don't have to perform, like in front of everyone. You can just, I think your teacher records you, and then sends it off.'

For Leighton, variety in music was an important factor, which suggests he could have perceived RSL to cover a narrower array of genres. Having some knowledge of music theory was also a positive trait for Leighton, which he perceived to be more likely to be covered in GCSE music lessons. Michael's answer revealed a perceived hierarchy between GCSE and RSL qualifications through the expression of his belief that potential employers would regard a GCSE qualification to be of higher value than an RSL qualification. This point alludes to a potential conflict between hands-on musicing, akin to aspects of the Musical Futures approach, and that which is perceived to be desirable within our current political climate.

A majority of the students who were interviewed regarded GCSE music to be as they had expected, although a couple of elements had exceeded expectation:

Michaela - 'There's a lot more group work than expected.'

Isla - 'I think it's a bit better, cos I never expected you'd get freedom to kind of do what you want. You don't have to stick to what you've been told to do. You get to choose. So if you're good at like playing the guitar, you can do that, then you can like...'

Michaela's interview group regarded the increased amount of group work than expected to be a positive aspect of their GCSE lessons, with Isla valuing the increased amount of choice and autonomy permitted within her lessons. However, Courtney and Yasmin viewed GCSE music as being more difficult than expected due to the new 'key words' that had been introduced to them during their lessons. Although they acknowledged that they had learnt some of these key words during their KS3 music lessons, the increase in volume that they were now expected to learn had come as a bit of a surprise for them. John also raised this point, and explained that although an increase in knowledge of key terms was required for GCSE music, the theoretical aspects have been situated within context to a greater extent:

John - 'You more like, use the music terminology. Like last year, we just didn't really use, like learning it either. But we do this year, so... I think the way she does it like, making us learn in like bit by bit is better than just giving us a sheet and telling us to learn it. I think it's a bit easier and better.'

For John, a drip-feed teacher approach made this transitional aspect between Year 9 and 10 music lessons more easily managed.

RSL student opinions

Five out of the eight RSL students who were questioned about their KS4 intentions stated that they had 'always' wanted to take music at KS4, with two of the students more explicitly specifying that their mind had changed as a result of their KS3 in-school music lessons:

Dale - 'Ever since I got out of primary school and knew what actual music was.'

Tyler - 'I wanted to do it since like half-way through Year 8 really... Year 7, I was just kind of like starting to like learn music and then in Year 8, it just got better like doing a lot more practical work.'

Dale - 'And also in Year 7, all you do is like keyboard as well. We've learned how to play other instruments... I didn't know how to play bass until Year 8, cos we did one topic, and then...'

Tyler - 'I chose it because, ever since I started high school, I just got like a really big interest in music. I don't know where it come from, but I just really started to like it.'

Dale implied that his in-school musical experiences had not been 'real' until he had entered secondary school, and both students drew upon the practical aspects of their in-school KS3 music lessons as a positive factor which had influenced their decision-making process to opt for music in KS4. This hands-on practical aspect of music lessons is advocated by the Musical Futures (2008) approach.

When students were questioned about why they opted to take RSL music for their Year 10 options, initial answers again heavily revolved around student enjoyment aspects of the subject, wanting to gain a qualification in the subject area for later employment prospects, seeking to increase their levels of confidence for performance, and valuing the high level of autonomy permitted within music lessons:

Naomi - 'Cos I like music, and in like other subjects, you have to do certain things, you have to do like what you've been set, but in music you have like the choice to do what you want.'

Tulissa - 'I've always liked like music and drama and dancing, and I want to do something in that area, so I sort of wanted a qualification in it.'

Steven - 'I just did it cos I like music and I'd like to get a job in it when I'm older.'

Zoe - 'Because I've really liked doing music all my life and I just love to sing, so I thought that I'd do music to do my singing and get my confidence.'

Tom - 'Cos I like to play guitar and I'd like to play in a band.'

Dale - 'I chose it because I liked playing the bass. And I want to play in a... and make my own songs with like other people in a band. Yeah, the same as like Tom and do it part time and do an actual job. I'm not saying it's not an actual job or anything, but...'

Although Dale retracted his opinion about not perceiving music as an 'actual job', an issue of status relating to music as a valid career option was raised, perhaps explaining why the main reasoning behind motivations to take music as a KS4 option was for enjoyment. Nevertheless, for Jason, his reasoning behind opting to take music at KS4 was due to his perception of positive self-efficacy:

Jason - 'I did music because I'm really good at music.'

Naomi offered a similar point to this, regarding the subject as 'easier to do'. The impact of self-efficacy beliefs upon both student achievement and levels of motivation is regarded as a positive notion within the literature, as explained through Bandura's (1977) theory. Bandura proposed that when a person believes in their ability to successfully accomplish a task, a positive impact can be had upon their levels of motivation towards the task and also the outcome achieved.

When students were asked about what they perceived the differences to be between GCSE and RSL options and why they chose RSL over GCSE, answers revolved around computer work, inferences to traditional Western classical music and music theory, performance, and the option to specialise as opposed to diversify:

Tulissa - 'Cos they do all like work on orchestra, and like identifying instruments and they do Garage Band, and I really don't like that kind of thing. I just like performing.'

Georgia - 'Because like they use stuff like garage band and Sibelius in GCSE and more like theory, whereas like this is more of the performance side of it. I prefer that side.'

Jason - 'I chose it for one simple reason: I hate Garage band.'

Tyler - 'I chose it for the same, really.'

Dale - 'Yeah, I chose it because the actual music GCSE, it features like a wide variety of instruments, some that I'm not really interested in. So I just had to choose that so I can fully focus on like one instrument.'

Answers provided in favour of RSL strongly linked to practical musicing, again alluding to a possible link between the Musical Futures approach and motivations behind selecting RSL. A majority of the students who were interviewed regarded RSL music to be as they had expected, although a couple of elements had proved different to expectation. For Zoe and Georgia, more typing on the computers than expected was required of them during their RSL lessons, with Tyler and Tom making a similar point about the amount of writing expected of them. Jason also commented that he had not expected to be covering elements of music theory in his RSL music lessons:

Jason - 'I wouldn't have expected to do them symbols that we did.'

However, most students did not regard their transition from Year 9 to 10 in music to be a difficult one. Although Jennifer noted that a change in peers within her music class was one of the more notable differences, both Jennifer and the other students within her interview group did not regard this as a problem. For Tyler and Jason, their transition from Year 9 to 10 music was a bit more difficult:

Jason – 'Confusing.'

Tyler - 'I felt like it was a bit more of a jump because I had to practice like a bit more. I had to be like ready to like... Just about doing more complex pieces of music so I can get like a better grade.'

Jason did not elaborate on which aspects of the transition he found to be 'confusing', and Tyler's reasoning behind the perceived jump in transition related to his motivation to succeed in his music lessons as opposed to any other difficulties.

Summary

Overall, it was found that the Year 7 students who participated in the spotlight groups did indeed perceive that they had progressed. This was conveyed through their verbal reports of the elements that they had learnt during their music lessons and the landmarks of attainment that they had achieved throughout the term, gradually increasing in complexity. Identified aspects of student learning included the development of instrumental skills, knowledge of and ability to read music notation, working well as part of a group, and knowledge of chords and their sequences within a variety of songs. Identified aspects of student attainment that demonstrated student progression included increased student ability to play in time, increased levels of student confidence during their musical participation, increased chord accuracy, the performance of different songs of increased ability level, and public recognition of their attainments through social media videos. Such student perceptions were also substantiated through researcher lesson observations of the classes in general. These findings suggest that progression can indeed happen when implementing a Musical Futures Just Play approach with students. This could be of potential encouragement to teachers who lack confidence and feel cautious about adopting a Musical Futures approach over matters of progression.

In general, students appeared to enjoy their school music lessons, and particularly liked to play on the popular music instruments that were available within the department, emphasising the importance of practical, hands-on musicing – an approach advocated by Musical Futures (2008). Other aspects that students valued similarly related to access to music which had been facilitated by the teachers at Oak Lane High School – for example the array of extra-curricular opportunities available. Again, widened participation of young people in musical activities is a central part of the Musical Futures ethos (Price, 2005). Some of the school music lesson dislikes of students could be linked to missed opportunity in musicing, for example the disruptions caused by others, computer work (which was not always perceived as 'musical' by students), and a lack of time spent in music lessons. Many elements of students' 'ultimate ideal music lessons' resembled Green's (2008) model of informal learning, for example having the autonomy to choose who to work with, instruments, and music to be played, along with the potential integration of performance and composition.

There were some identified similarities and differences between the underlying student motivations for continuation of in-school musical study through either RSL or GCSE routes. Similarities included factors relating to enjoyment, wanting to progress within the music subject

area, and maintain involvement with the subject after having participated in extra-curricular or out-of-school music activities. Differences included some GCSE student preferences to diversify their musical knowledge and instrumental skillsets, in contrast with some RSL student preferences to specialise their musical knowledge and instrumental skillsets. Some GCSE students believed that their qualification would be of increased value to potential employers, and lacked confidence with the increased performance demands that they perceived were involved with the RSL option route. Some RSL students did indeed enjoy the performance aspects of their course, and perceived that the GCSE route would involve increased use of computer activities, which some were opposed to. Overall, it cannot be concluded whether teacher adoption of the Musical Futures approach can be attributed to the high levels of KS4 music uptake at this school, but it can be interpreted that RSL student preferences do more closely align with some of the hands-on elements that Musical Futures promote.

Appendix 1

Oak Lane High School - participant students

Year 7

Miss Harper's students⁴⁴:

Macie, Nicola, Lottie

Jackson, Connor

Mr Reed's students⁴⁵:

Jay, Lisa, Catherine

Ella, Jason, Nina

Year 8

Mr Reed's students⁴⁶:

Joanne, Sara, David, Akbar

Miss Lightfoot's students⁴⁷:

Amy, Laura, Kate, Stacey

Year 10⁴⁸

Miss Harper's GCSE students:

Peter, Leighton, Michaela, Ruth

Isla, Kimberley, John, Michael

Courtney, Yasmin

Mr Reed's RSL students:

Naomi, Tulissa, Jennifer, Steven

Zoe, Georgia

Tom, Dale, Tyler, Jason

⁴⁴ Participant students were identified by Miss Harper.

⁴⁵ For each group, one of the participant students were identified by the researcher at random, and asked to select two friends to join them within the spotlight groups.

⁴⁶ Two pairs of participant students were identified at random by the researcher, perceived to be sat within existing friendship pairings.

⁴⁷ One group of participant students had chosen to work together within their music lesson were identified by Miss Lightfoot.

⁴⁸ Participant students were interviewed according to their existing practical groupings. All available students within the selected GCSE and RSL classes were interviewed.

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The Grove School - Teacher Report

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The Champion Teacher of The Grove School identified **Year 7 transition** in music as the main co-research focus for this case. Within this report, the findings have been presented for this branch of research enquiry. Along with more general findings about how Year 7 pupils perceived their transition from primary to secondary school music lessons, three sub-topics of interest have been explored to reflect the key areas that the teacher has consciously sought to address through his Musical Futures pedagogical approach, which might have impacted upon pupil experiences of their transition. The three sub-topics are: 'music in school and music outside of school', 'if it's not in your head, it's not in your hands' (aural learning vs notation), and 'we are musicians / we are not musicians'.

Pupils' overall views on their primary to secondary school transition in music have been sorted into similarities and differences within this report. This section largely offers an insight into pupils' primary school experiences, portraying the starting point of their transitional journal. The first sub-topic of 'music in school and music outside of school' has again been presented according to the similarities and differences between the two realms, as perceived by pupils. Within this section, pupil views on their 'ideal music lesson' have been included as valuable source of feedback, as well as providing an interesting positive affirmation of the approach that Musical Futures promotes. The second sub-topic of 'if it's not in your head, it's not in your hands' has been sorted into pupil views on aural learning vs notational use, which provides an insight into their learning preferences for music. The third sub-topic of 'we are musicians / we are not musicians' has been organised according to opinions of those pupils who considered themselves to be musicians, and those who did not believe that they were there yet. Interesting points were raised by pupils which exposed some of their pre-conceptions about musicianship, and the factors which influence their self-perceptions of being a musician / not being a musician. The report concludes with a short summary of findings.

Data which has informed this report was collected in school over a three-day time period by the researcher in October 2016. As the focus of this report is on Year 7 transition, only data collected from the teacher and Year 7 pupils has been utilised. The methods used to collect this data included two Year 7 lesson observations and three Year 7 focus groups. Each focus group was audio recorded, lasted for approximately 20 minutes, consisted of six pupils selected by the teacher, and were later transcribed by the researcher. Data for this report has been analysed thematically, and pseudonyms⁴⁹ have been used throughout the presentation of the findings.

Overall views on primary / secondary transition

A majority⁵⁰ of the pupils in the focus groups regarded their transition from primary to secondary school music lessons as a shock⁵¹, presumably due to the differences perceived

⁴⁹ Due to the difficulty experienced in differentiating between individual pupil voices on the audio recordings, some repeated pseudonyms used in the report might not represent the same pupil who expressed the viewpoints during the focus group. However, effort has been made to ensure that the gender of each pseudonym is appropriate.

⁵⁰ Only 1 pupil out of 12 disagreed that the transition came as a shock.

⁵¹ The word 'shock' was initially used by the researcher during questioning, which might have impacted upon pupils' later use of the word.

between the two by pupils. However, this was deemed as a positive transition, despite the perceived leap:

Harry and Jay simultaneously – ‘A good shock.’

Jon – ‘But really exciting.’

Although there was a perceived leap in transition, the pupil consensus was that this was an easy leap to make:

Harry - ‘Well, it’s not that hard, but it’s a really fun change, because it’s what you want to do rather than it being set.’

Zoe, Mark and Alfie simultaneously - ‘It’s easy.’

During the two-year 7 music lessons observed at the school, the researcher drew similar conclusions that reflected these spoken viewpoints; the pupils appeared at ease, comfortable, and engaged during their lessons. A high level of motivation towards the tasks set during the lessons (facilitated by the teacher using a Musical Futures approach), along with pupil affirmation that they enjoyed their music lessons as conveyed during the focus groups, could have positively assisted pupils through their primary to secondary transitional leap in music.

Similarities between primary and secondary school music

It was noted that no pupils explicitly spoke about any similarities between their primary and secondary school musical experiences. When directly asked whether their primary and secondary school music lessons were the same or different, those pupils who replied all said ‘different’. Many of the differences that were identified between primary and secondary school musical experiences also appeared negatively emotively charged towards their primary school music lessons, in comparison with their secondary school music lessons. It could be the case that as pupils have primarily categorised their experiences emotively, any musical similarities that did exist were overlooked by pupils. An example of this is as follows:

Molly – ‘If you had like a music instrument that (primary) school - our teacher doesn’t play, then they’d always like get someone from like a music hub or something. They’d get one of them, and then you can have like a personal or a group session in music.’

This description appears to match that of peripatetic instrumental lessons, which were indeed observably present and explicitly spoken about by pupils within their secondary school context. However, the above statement was provided to convey a difference between Molly’s primary and secondary school experience, and no similarity was explicitly picked up upon by her fellow focus group members either.

Differences between primary and secondary school music

Several differences were rapidly identified by pupils upon considering their primary and secondary school musical experiences. These included level of teacher expertise, participation in musicing, choice of instrument, singing, and frequency of lessons. Mark was one out of three pupils who appeared to value secondary school music teacher expertise, for example:

Mark - ‘Cos we’ve got actual music teachers. In primary, sometimes we just like, the actual teacher just said ‘ah, this is how you play it’, but they don’t know how to play it themselves, so.’

Pupils also appreciated participation in actual music-making in their secondary school, which although they did mention learning often pre-selected instruments in their primary schools, they did not seem to view secondary classroom musicing and primary school instrumental studies as the same thing, to the extent that primary music was sometimes not considered as 'music' at all:

Kate - 'If I'm honest, I think these music lessons are my ideal thing. Cos in my old (primary) school, they didn't really have music. They just had someone come in with an instrument and say 'this is how you play it', but not let the kids play it. So this is really hands-on – you can actually do stuff. So this is my ideal version of it.'

Harry - 'We never got the chance to actually just play music' (in primary school).

Pupils conveyed a sense of value for being able to choose the instrument and the actual music they play during secondary school music lessons, which appeared to be a missing factor during their primary school years:

Nathan - 'I think that music in (secondary) school is quite fun...Mr Holmes asks you what instrument you would like to play, and then we take that instrument and we try and use all what we want to play...'

Rob - 'We only had a choice of violin, guitar and recorder (in primary school). But if you didn't have like a recorder or a violin yourself, then you couldn't be part of that. But now, if you haven't got it, they'll provide you with it.'

Harry - 'Yeah, (in primary school) we didn't get a chance to pick the music that we was doing, or write it ourselves. We had to go with the simple songs, but now we go in with the extended things.'

However, for Jon, some element of teacher control to facilitate this musicing is important:

Jon - 'With me, I didn't actually like doing the music lessons at (primary) school, it was just like everyone messing about. When they were messing about, it'd like be annoying the teachers and they'd stop for about 10 minutes telling the children off for like. It was a waste of a lesson. You'd only really get about 5 minutes of playing, and then it got boring just sitting there. Even though I was sometimes like the culprit of it, but...'

Frequency of primary school music lessons appeared to be a negative difference, in comparison to pupils' weekly secondary school music lessons, with three pupils within the focus groups claiming that they had not had any primary school music lessons at all. However, almost all pupils recalled their experiences of singing in their primary school, which perhaps they did not regard as 'music' at all. These experiences were often recalled in a negative light:

Cameron - 'All we did was choir.'

Mark - 'I did singing but I didn't sing.'

In some cases, this could be attributed to the lack of relevance to pupils regarding song choice:

Sarah - 'And we had to sing some cheesy songs about harvest, and things. It was boring.'

Lacey - 'We had to sing along to things. It was really boring. Because it wasn't like music you'd like actually listen to on the radio and stuff. It was like some weird music from out of space.'

Pupils did not disclose whether they had encountered singing in the secondary school, but it would be an interesting area for further exploration as to whether their opinions on singing chance after they have participated in singing within their secondary school context.

Music in school and music outside of school

The dominant⁵² view of pupils was that their secondary school music lessons consisted of positive experiences. When asked why they liked music in school, answers included those relating to fun, increased sense of confidence, accessibility, and aspects of free choice:

Harry - 'Because it's fun. And plus it's beautiful, and it's kind.'

Jon - '(The teacher) tries to make it like, so it can be fun for us. We won't get bored because he puts a lot of activities in between everything...'

Lacey - 'We use terms that we can always remember.'

Molly - 'Also, you can like choose which instrument you want to do, rather than just being set one.'

Kate - 'But when you're doing music, it kind of brings up your confidence I guess.'

In relation to musical projects, Lacey was particularly looking forward to participating in the band work phase (as planned for later on in the school year), which the other members of her focus group also seemed to be looking forward to⁵³. Lacey imagined what her experiences of this activity would be like:

Lacey - 'It would feel exciting, and it would feel like it's just for you, like, so you can express what you've learnt throughout, and then show everyone.'

The music teacher was also considered as a positive model, in particular for demonstrating the skill of aural learning, for example:

Max - 'And Mr Holmes like, he always has like a tune in his head. He's not just got one, he's got loads, and he tries to link it with our topic.'

This perhaps gives pupils something to aspire to in music, and could be seen as one way of demonstrating the benefits of aural learning in action.

Similarities between in- and out-of-school music

Although most⁵⁴ pupils conveyed that they thought music in- school and out-of-school were different, two pupils in particular noted some similarities between the concepts:

Jon - 'Cos you can do music in different places, and it won't sound the same. It'll sound different to different people, cos not many people know many songs and things. So,

⁵² Only three pupils mentioned negative experiences relating to in-school music. These comments referred to classroom noise levels during practical individual / small group rehearsal time, teacher pressure, and limited amount of time spent in music lessons.

⁵³ As judged by the enthusiastic body language perceived by the researcher during this segment of the focus group.

⁵⁴ Due to the amount of comments that pupils made concerning the differences in comparison to the similarities.

it's similar, cos you might play music anywhere in the world, and it won't sound the same, but you can still play it anywhere.'

Jasmine - 'I don't really see much difference. I mean out of school every Tuesday I have half, well no, I have an hour piano lesson, and then I practice every other, or every day, and so, I don't know, because I have like technically 2 music lessons every week.'

Jon's answer refers to the notion that individual perceptions of music will be different for both in- and out-of-school music, whereas Jasmine's similarity is on a more practical level – that she has instrumental lessons in both settings. Pupils failed to mention any further similarities, including cross-over in genre or relevance, which might have been expected in consideration of the Musical Futures aim to assist with bridging perceived the gap between in- and out-of-school music for pupils (Price, 2005).

Differences between in- and out-of-school music

Some of the differences between in- and out-of-school music that pupils recalled related to the types of learning experienced, the presence of family members out-of-school, and the presence of set tasks in-school. Some pupils also questioned what was meant by the term 'music', and many counted this as playing on instruments alone, and discounted the prompts offered by the researcher of 'other' music that can take place out-of-school, for example listening to the radio.

Jon - 'I haven't tried music outside of school, so...I don't know.'

Some pupils' out-of-school musical experiences involved learning from family members, as opposed to from a teacher:

Harry - 'I first started playing music when I was, well it was Christmas. I went downstairs and I picked the guitar up, an electric guitar, and I started playing it, and I said to my Dad 'it's not very loud'. He said 'it's cos you don't have an amplifier with it'. They got me an amplifier and I started playing it. Since then I've started playing guitar, and I enjoy it a lot.'

Molly – 'I like music outside of school, cos my brother and sister, we have loads of instruments. We just jam a lot, and it's really fun.'

However, out-of-school musical experiences were not necessarily favoured by all pupils:

Kate - 'They're different because, for me, outside of school when I used to do it, it was more boring than it is inside of school, because we actually do more fun activities inside of school.'

Jasmine also expressed a desire to have longer and more frequent music lessons in school, as she felt restricted by the nature of the school timetable, in comparison with the amount of time she could spend playing music out-of-school. For two pupils, the *type* of learning that took place in both environments was different:

Molly - 'I don't think they're exactly the same cos in music you're kind of learning a lot of things, and like outside of school you can meet up with your friends and practice it the way you'd be learning it at home like how I learnt guitar, through my home I do sit with my Dad cos you learn a lot of different things at home with music, whereas at school with music. I didn't know a lot but now I do compared to what I knew at home about music.'

Harry - 'I like the in school more because you like... When you're outside of school, I mean like music lessons outside of school, you don't learn as more because... I don't know how to like say it... You like mess about. But when you're in school, you take it like serious. And you learn more because you take it serious.'

Both Molly and Harry's above statements allude to a more formal, structured nature of in-school music lessons. However, it is unclear whether they perceive a difference in learning simply because it is more directly 'taught' in school, as opposed to perhaps more unconsciously 'learnt' at home. Another factor which was mentioned in relation to in-school music was the presence of a task and teacher, and reduced elements of choice, sometimes resulting in a feeling of increased pressure:

Kate - 'Because, as if you were like in school, like you have to go as the challenge and the task. And when you're outside of school and you're by yourself at home, you have like your choice of the type of music you want to do.'

Mark - 'Music in school, you've got to learn the task and be able to do it, where you've got lots of pressure on you. At home you can just do it over and over again when you've got no pressure on you. The pressure is like when the teacher... I get put under pressure when a teacher's looking at me and seeing what I can do. But at home, when my Dad looks at me, I'm like 'hey Dad, look what I can do, it's easy.'

These points could again link to the perceived formality of the school setting, regardless of the actual type of task or pedagogy adopted by the teacher.

The ideal music lesson

When pupils were asked about what their ultimate ideal music lesson would be like in a utopian world, three pupils interestingly would not make any changes to their current music lessons, and viewed them as being idealistic as they were. Other answers for an ideal music lesson consisted of: song composition; autonomy to choose who they work with, instruments and music to be played; an amended room layout; and hands-on fun music-making. Suggestions made to improve room layout included an increased abundance of instruments present:

Molly - 'Like my ideal thing would be instruments everywhere. A guitar wall, keyboards everywhere, there's a drum kit, well there's two drum kits actually. So basically, you just turn around, and there's an instrument everywhere! Instruments!'

In addition to an increased presence of instruments in the room, three pupils voiced a desire for larger and more separate work spaces:

Lacey - 'I think we need... our music room could look like different separate rooms. Not as in space, well yeah as in space, but like if you had a guitar, then you could always play the guitar, and then one teacher could like, if like five of you had a guitar, you could probably go into any room, and then you could practice in there with just the guitars. Cos sometimes when the music's in there, you can't really hear your own part, cos like the piano and the drums are really loud.'

'Fun' music lessons were also a part of seven pupils' utopian music lesson worlds, along with hands-on music making for some pupils:

Kate - 'I mean, yeah you do need to warm up, but I feel like you should just kind of get straight to it, and not waste any time.'

Aural learning was alluded to, but neither notation nor theoretical aspects were mentioned by pupils:

Mark - 'So basically, you need to keep on playing because if you stop for like quite a while, you'll forget, and like the notes will like go out your head, so you need to keep on practicing, and then you'll basically, you won't forget.'

Molly also drew upon aspects of inclusion, and expressed a desire for full individual participation, although this viewpoint was not explicitly verbalised by any of the other pupils in the focus groups:

Molly - 'It needs to be like fun, otherwise it would be like boring and you won't want to do it. And I think everyone should have just a little bit of input, so it's not just like someone's not just sat there all the time. Everyone needs to have input and do something. Otherwise they'll be bored and feel like they're being left out and stuff. So, everyone needs to have a say, and try some stuff.'

This is an important point that Molly has raised, as it has already been noted in the literature relating to informal learning in music that the quieter students tend to remain just that, and the dominant students have a tendency to take control Bergman (2009, cited in Georgii-Hemming and Westvall, 2010: 29).

If it's not in your head, it's not in your hands

Learning by ear is one of Green's (2008) principles within her informal learning model, based upon the way that popular musicians are believed to learn. The catchphrase 'if it's not in your head, it's not in your hands' that Mr Holmes has developed appears well-aligned to this principle. Within the three focus groups conducted, all pupils displayed a sense of familiarity with the phrase, and it was also heard several times by the researcher during the lesson observations that took place, as spoken by the teacher. Within the context of lessons, the concept of aural learning was often linked with musicianship, and sometimes with concentration by the teacher, for example:

Mr Holmes - 'If it's not in your head, it's not in your hands. Brain and body switched on, eyes on me. This is what musicians do.'

During the focus groups, when pupils were asked what was meant by this phrase, the concept of concentration was a dominant interpretation, along with seeing aural learning as an essential precursor to playing music:

Jon - 'If you're not focussed in your head, you can't play it with your hands.'

Kate - 'It means like if you're not thinking right, like if you're not listening and paying attention, then you can't actually go on to do that thing.'

Harry - 'Basically, if you don't have it in your head yeah, if you don't have the notes in your head, you won't be able to play it.'

Pupils did not contrast the notion of aural learning with use of traditional notation. However, when asked explicitly about their preference for aural learning of notation, only two pupils stated a preference for learning from notation, two pupils conveyed that they used both

methods, with the rest of pupils opting towards a preference of aural learning. No pupils conveyed any explicit difficulties they had experienced through using the method of aural learning.

Aural learning

For five of the pupils in the focus groups, aural learning could be seen as a more natural, effortless way of learning music, involving the removal of additional, perhaps unnecessary, barriers:

Harry - 'Well I can play with notes because I play guitar and because I've got like loads, and like, it's kind of hard because you have to remember like all the notes, and then where to put your fingers, and yeah so, it's pretty hard, and once you practice like, it'll like keep on going.'

Zac - 'I think that, cos I play guitar as well, I think it's harder not having it in your head, because say like you're reading guitar music, it's upside down. So it's a lot harder cos like the thinner string, and then the thicker string on guitar, but then the thinner string and the thicker string on the music. So I think it'll be harder, but then if you've got the notes in your head, then it'll be a lot easier because you'll know where to put your fingers and that.'

Max - 'You can count it in your head, whereas if you've got it written down, you're using your eyes. You can close your eyes and then do it. You concentrate better with your eyes closed.'

Lacey - 'Usually for me, if you learn something, and then you like keep up the pace and keep practicing it, it slowly gets in your head, so like usually most of the songs I play, I don't really look at the music. I don't need to turn the page, I just play, so it's more of in my head.'

Molly - 'I think it's in your head, because you can just hear it in the background.'

Harry and Zac shared the difficulty of multitasking between using the correct guitar fingering, remembering what the notation means, and playing music. The removal of notation presumably would result in the removal of a barrier in this case. Similarly, Max saw use of the eyes as an unnecessary barrier coming between the person and the music. Molly and Lacey appeared to suggest that it was more natural for the music to occur 'in the head' rather than on the page, which almost happens unintentionally in Lacey's case. Again, the removal of notation equated to the removal of a barrier for Lacey – that of turning a page, perhaps disrupting the flow of her musicing. For Molly, the removal of notation also equated to authenticity:

Molly - 'I prefer when it's in your head, because then, say if you had it on paper, it's a song that's already been made, but if it's in your head, you can make your own music up.'

This idea can be developed further into that of increased musical freedom and pupil autonomy, in this case expressing a preference for composition over that of performance.

Using notation

When asked about the possible advantages of notation, its use as a memory aid was the most common answer from pupils:

Max - 'So if we want to remember a piece of music, we can always write it down. Then when it comes to music, we can come back and it'll just be there.'

Harry - 'Because if you're playing the guitar, you can't know every piece of music. And say if like a scout, I don't know what you call it in music, and he says 'here, can you come and play this?' and he gives you a big piece of music, and like so, if you want to be good, like a musician, you need to be able to know the music, and then you'll develop over the stages and rise.'

Notation was seen by some as a more final product and accomplishment than that which was experienced aurally:

Molly - 'Sometimes you just like, you want it, you feel like you need it down on paper, if you like can't remember in your head. So if you like forgot something, you've got like half of the song done, but you can't remember the rest, you feel like you've done so well or gone so far, so you feel like you need something written down, just to show you. But you don't need like everything written down.'

Mr Holmes - 'Any objections before I write this bit down?' (Spoken during a year eight lesson observation regarding the notation of a musical phrase which had been aurally developed by the class).

Such an approach demonstrates how aural learning can be used as a pre-cursor to notational use, and how the two concepts can run alongside each other within a classroom environment.

We are musicians / we are not musicians

One of the early aims of the Musical Futures project was to validate wider notions of musicianship for young people (Price, 2005). Amongst the pupils who participated in the three focus groups, a high majority⁵⁵ of pupils did regard themselves as musicians, although of course it would be difficult to establish a cause and effect between the Musical Futures approach and the self-perceptions of these pupils due to the wide range of confounding variables inevitably present. However, during the music lessons which were observed by the researcher, it was clear that Mr Holmes made frequent effort to instil this musicianship mind-set within the classroom environment, for example by using phrases such as 'what would a musician do?' and 'did Miles do that like a musician?'. It can also be considered whether the strong sense of ownership over pupil work that was felt by pupils contributed towards their belief of themselves to be musicians:

Max - 'Mr Holmes won't go 'oh, it doesn't sound too good'. Last week he put exactly what we wanted. And we all thought that was really good'.

Molly - 'And then we all decide as a big group, instead of the teacher just seeing what works best.'

As pupils conveyed a strong sense of ownership over their class compositions, they perhaps inevitably regarded themselves as musicians who were capable of successfully achieving such musical accomplishments.

We are musicians because...

⁵⁵ Eleven pupils can be clearly heard on the audio recordings expressing their belief that they are musicians.

Reasons that pupils offered behind their sense of musicianship included the physical setting they music in, the musical task that they carry out which some regard as akin to that of a professional, and teacher affirmation and mind-set. For Jon and Max, they become musicians when they enter the music classroom:

Jon - 'We're musicians when we're in music.'

Max - 'I think of a musician as the same as saying yourself as a student. If you're a student and you've gone into a music lesson, the first think you become when you walk into the door, you first become a musician.'

Max then developed his idea to include the task which is carried out within the classroom setting, akin to that of a professional musician. Other pupils also repeated this sense of logic:

Max - 'And you're studying music. You're still doing the same, even though you're not a professional. You do the same as what professionals do.'

Zac - 'Musicians like compose music. In music we're trying to write a piece of music for ourselves, so I suppose that we are musicians.'

Sarah - 'Kind of the same as well, because we are musicians, we kind of are all like that because we have been put together. Like, sometimes we're put together as a group, so it's like we're all one big musician group.'

Therefore, it could be interpreted that so long as the musical task is authentic, then pupils can be more likely to regard themselves as musicians. However, teacher affirmation and a positive mind-set were also reported factors contributing towards this self-perception of musicianship:

Cameron - 'Cos in the induction bit, Mr Holmes, he had a word with my Dad, and my Dad told me that he'd said to him that I've got a really good musical ear and a good talent with different musical instruments. So I think I'm a really good musician.'

Mark - 'I think in music you've got to learn that you can play if you put your mind to it. It's not 'oh, the violin, I can't play that' and not try. But if you try, you'd find out that you're not as bad as you think.'

This suggests that extra-musical factors such as individual personality and positive reinforcement may also have a place in encouraging a sense of musicianship within pupils.

We are not musicians yet because...

Five pupils within the focus groups equated the concept of musicianship with that of a professional, including Max who expressed that he felt that did not fit societal expectation of being a musician because of this. Interestingly, Harry also alluded to the idea of musicianship equating to professionalism, yet then stated that he will have achieved musicianship after he had performed at the end-of-term school concert, which is not necessarily professionalism:

Harry - 'You are a musician but you're not, like the same thing, because like you're a musician because like you play music like, but you're not a musician because you're not playing to like... I think a musician is like when you play... A proper musician is like when you play to a big crowd. That type of thing. But we're like a musician, but we will be musicians actually when we're going to do our performance. So that's when we actually become musicians.'

For Harry, the school concert represented a landmark in his musical development, whereas Jack believed that the achievement of musicianship would take increased practice and 'hard dedication', but specified that after a period of two to three months involving practicing two to three times per week, musicianship might be achievable. Kate similarly conveyed that a feeling of musicianship could be achieved after the accomplishment of playing a piece of music in full:

Kate - 'Some of us have just started playing things, and you don't feel like a proper musician yet. Until you can play like a full song, I don't think, or a few songs, you just like feel like you're a lot better and good at it and stuff.'

Four other pupils along with Harry and Kate similarly portrayed themselves as being on a musicianship journey – 'I think that we're musicians in the process' (Jack), although had no fixed turning point in mind as they felt that they still had more to learn.

Summary

Overall, a majority of pupils perceived their transition between primary and secondary school to be a shock, but one that they overcame with ease, perhaps aided by the high levels of motivation that they seemed to display towards their secondary school music lessons. This could be attributed to the Musical Futures approach adopted by the Champion Teacher in this school. A gap between in- and out-of-school music was still present in a majority of pupils' views, and a strong association was present between 'music' and playing an instrument. Pupils seemed very comfortable with the concept of aural learning as experienced in their classroom music lessons, and saw it as a way of overcoming some of the barriers that perhaps could be seen as hindering music participation. Encouragingly, a majority of pupils regarded themselves as actual musicians, with others seeing themselves as working towards this perception. Many of the traits that pupils included within their 'ideal music lesson' ideologies were indeed those that are promoted through the Musical Futures informal learning approach, including pupil autonomy over instrument, song and working group choice, and hands-on musicing (Green and Walmsley, n.d.).

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Redwood School – Teacher Report

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The Champion Teacher of Redwood School identified **composition** in music, specifically relating to the transition between KS3 and KS4, as the main co-research focus for this case. Within this report, findings have been presented for this branch of research enquiry. Along with more general findings about student perceptions of the positive and challenging aspects of their school music lessons, the underlying motivations for student continuation of in-school music study at KS4 has also been explored to reflect another key area that the Champion Teacher, Miss Lewis, wanted to gain a greater understanding about. It was questioned by Miss Lewis whether the implementation of the Musical Futures approach had impacted upon student motivations to select music as an option for continued study in Year 9⁵⁶.

To address Miss Lewis's main area of interest, an exploration of 'Music composition for Year 9 – 11 students' has been presented within the first section of this report. This section has been organised according to students' perceived strengths and challenges of participation in compositional activities at Redwood School, those activities which they have undergone during lessons which they perceived to have been useful in supporting them whilst undertaking the compositional process, and tips they would offer to other students of their age whom were beginning to engage with music composition. To follow, students' general views on their school music lessons have been sorted into positive aspects, and aspects that were not for some. Within this section, student views on their 'ideal music lesson' have also been included as a valuable source of feedback, as well as providing positive affirmation of some of the approaches that Musical Futures promote. The third section of the report explores Year 9 - 11 student motivations behind selecting music as an option choice, which exposes some of the factors which impacted upon students' decision-making process. The degree of alignment with student prior expectations of their Year 9 – 11 music lessons has also been explored with students and presented accordingly. The report concludes with a short summary of findings.

Data which has informed this report was collected in school over a three-day time period by the researcher in February 2017⁵⁷. The methods used to collect this data included two one-hour Year 7 music lesson observations, three one-hour Year 8 music lesson observations, and Year 7 semi-structured group interviews (two groups x4 students). Part of a Year 9 one-hour music lesson was also observed, in addition to the conduction of Year 9 semi-structured group interviews (one group x2 students, one x3 students, one x4 students and one x7 students). Part of a Year 10 one-hour music lesson was observed, and a Year 10 semi-structured group interview was held (x4 students). Also, part of a Year 11 two-hour music lesson was observed, along with the conduction of a semi-structured group interview (x2 students). Each group interview was audio recorded and lasted for approximately 20 minutes. The students who participated in the interviews were those selected by the researcher either at random or those perceived to represent different viewpoints⁵⁸. All interviews were later transcribed by the

⁵⁶ Students at Redwood School have the choice of whether to opt for music as an option for continued in-school study at the end of Year 8, commencing their studies from Year 9 until Year 11.

⁵⁷ Data was collected after Miss Lewis had taught at Redwood School for the past 18 months.

⁵⁸ For example, those who appeared motivated during their music lessons, those who had expressed challenges, and those who were of similar / different music ability levels, as assessed by the teacher.

researcher. Data for this report has been analysed thematically, and pseudonyms⁵⁹ have been used throughout the presentation of the findings.

Music composition for Year 9 – 11 students

As Miss Lewis's particular area of interest for this report related to transition between KS3 and KS4 for compositional activities, the researcher asked Year 9 – 11 students some specific questions about: what they liked about composing and found easy; what they did not like about composing and found difficult; the process they adopted when writing a composition; if they had participated in any specific activities during their classroom music lessons with Miss Lewis that had impacted upon their approach to composition; and what tips they would offer to a fellow student who was about to embark on a compositional task. It was hoped that some elements that are advocated by Musical Futures (2008), for example hands-on practical musicianship and learning by ear, might have informed student response.

At Redwood School, students in Year 9 – 11 were currently undertaking a composition task⁶⁰ during their music lessons at the time of data collection. As Year 7 – 8 students were focusing on performance activities and not composition, it was decided that it was inappropriate to question them about composition during the researcher's visit. Therefore, student data which has been used within this section stems from Year 9 – 11 student perception only.

Strengths

The aspects of composition that students particularly enjoyed included the opportunity afforded to them to be creative, the development of keyboard instrumental skills, the wide availability of instrumental sounds on the computer software, and the deepened theoretical and contextual understandings they had achieved. For three students, it was the creative and enjoyment aspects of composition that they particularly valued first and foremost:

Amber - 'I like the fact that we get to be creative.'

Dale - 'Fun.'

Lois - 'You get to be creative.'

An advantage of composing for two students involved the deepening of their theoretical understanding, with Naren particularly valuing a widening of his knowledge in relation to an increased contextual understanding of Western classical music:

Connor - 'Well, we get to learn how to make our own chords and it helps us work out the scale and stuff.'

Naren - 'I guess it provides a more in-depth understanding of how people compose music and I suppose like when we analyse classical artists, we get a score which we discuss what's in there, to go and do it ourselves and... Get a better understanding of what these composers are actually doing.'

⁵⁹ Due to the difficulty experienced in differentiating between individual student voices on the audio recordings, some repeated pseudonyms used in the report might not represent the same student who expressed the viewpoints during the focus group. However, effort has been made to ensure that the gender of each pseudonym is appropriate.

⁶⁰ Students had been set the task of using Logic Pro, a computer software programme, for producing their compositions.

The advantages that both Connor and Naren expressed are likely to be skill and knowledge sets that are transferable within the wider subject area. Connor's increased understanding of chords and scales could contribute towards his instrumental skills and knowledge for aspects of performance, and Naren's increased understanding of score analysis and historical knowledge is likely to support him when he is participating in music listening activities.

For other students, it was the development of keyboard instrumental skills and the widened variety of instrumental sounds that were made available to them through the use of computers, which would not have been possible should they have used their own instrument of specialism alone:

Harry - 'I'm learning to play the keyboard more, cos I don't know the notes on the keyboard. And you kind of make your own music pieces, cos you've got all different sounds on the computers, so you can't have on the guitar.'

Dan - 'I like how we use keyboards and computers cos I'm learning how to play it better than I could before.'

Alex - 'I don't know how to play half of the instruments they use on the computer, so it really helps us. Just doing it on the keyboard.'

Sam - 'On this programme, Logic Pro, you can just choose an instrument and you just play keyboard, just like you know normally, and it'll become the instrument that you want it to be. There's a wider range of instruments.'

Although using the computers and recording compositions into the software via the keyboards will be mentioned as a perceived barrier by some in later report sections, Harry and Dan had embraced this challenge positively. Dale expressed that although he found it 'hard to get used to', he acknowledged that 'when you do it, it's quite easy'. Sam similarly agreed that she found composing on the computers 'quite easy'.

When some students were asked about their compositional preferences in relation to use of the computers versus use of their instruments, a mixed response was given. Two out of four Year 9 students within one interview group stated that they preferred composing directly onto the computers, whereas two other students preferred composing on their instruments instead – 'I like the instrument. I'm just more used to it' (Laylah). The two Year 11 students also had slightly split opinions on their preference for inputting their ideas onto the computers:

Sam - 'Well preferably, I use the keyboard. It's a lot easier.'

Alex - 'I like use the keyboard and then draw (the notes) in after, cos I'm not that good on keyboard. I go onto the editor and I check that everything's right, all the notes are right.'

Although Alex liked to explore his ideas directly on the keyboard, he then chose to draw the notes in manually onto the computer software, rather than record them in directly from his keyboard exploration. The researcher observed this method of composition being used by many students across Year 9 – 11 during the lessons observed. Reasons behind this could be due to students lacking in confidence regarding their keyboard skills, or having worked out that drawing in the notes manually was more efficient than having to then 'tidy up' their recordings to align with standard note values.

School activities / experiences that had helped to support the process for students

When asked about particular activities that the students had participated in during their school music lessons with Miss Lewis that they currently drew upon whilst composing, Amber and

Jack recalled some learning by ear musical tasks that they had experience during their KS3 music lessons:

Amber - 'Well, we're supposed to (compose by ear)... At the beginning of the year and last year, Miss gave us a task to work out a song by ear. So at the beginning of this year it was 'With a little help from my friends' and we had to work it out by ear, but we also had a Christmas song and another song to work out by ear.'

Jack - 'My head then was just going mad.'

Amber - 'And last year, it was 'I Predict a Riot' (Jack - 'I love that one'). We had about a week to work it out by ear, then Miss heard what we had done, and then she gave us some support sheets with the chords and the drum pattern on it, and riffs. But yeah, she doesn't really want us using the internet to find the keyboard or whatever.'

Learning by ear was one of Green's (2008) principles of informal learning, which Musical Futures advocate (Green and Walmsley, n.d.). However, Jack's comment suggests that he found this difficult, whereas Amber's comments suggest that although such an approach was valued by Miss Lewis, Amber did not offer her opinion on this approach. Also, one of Amber's comments conveyed a time-cap on this approach (one week), after which Miss Lewis reverted to providing students with written support.

Reference to theoretically-based and analytical tasks made up the rest of the answers provided by students. Yet it cannot be concluded whether they found these tasks particularly useful in comparison to other approaches, as it must be noted that such tasks could have simply made up the main form of scaffolding offered to students by the teacher. Also, they might have represented the most recent tasks that students had participated in, so became the easiest ones to recall. Four students from three different interview groups referenced music analysis activities that had helped them to approach their own compositions:

Amber - 'So our folders, we've got like a book which explains like all the different chords and it explains what each thing means to them, The Beatles in 'With a little help from my friends', and it's really good.'

Jack - 'Yes. The original reason why we were composing on 'With a little help from my friends' was to do an analysis of it.'

Naren - 'Well, right now, I think we were analysing a Beatles song, and you had to go off and figure out how to play it by listening and finding out all sorts of information about it. And I suppose that did help with composing cos again, it just gave us a better understanding of how you compose.'

Sam - 'Yeah. We like analyse different music pieces and we go through it together and just like pick out key points and stuff like that... Well, listening to 'With a little help from my friends' by The Beatles. They use a strategy called syncopation, and I really liked it so I thought I'd add it to my piece.'

Naren mentioned that the activity enabled a more in-depth understanding of the compositional process, whereas Sam expressed that she was able to extract specific techniques from the work of others to add into her own composition, which she found useful. Other answers included being able to draw upon keyboard skills and knowledge of particular chords and keys:

Harry - 'Oh, on the keyboard, like this is helping us learn, is what note is what on the keyboard. Doing it in the same key helps. Like if you like hear a C and you can kind of work out which notes it is, cos we know which notes to do it in.'

Aoife - 'I think you just start with the key and then put some chords in, and then build it up from there really... We learnt about the chords and things. So that's helpful.'

Naren - 'Miss has given us the key... then maybe we would research convention of chord progressions and apply those to our scales and we'd have to work out our chords, so like I and V, and III and that kind of thing. And then we'll play that and we'll try and make a melody of that, and a bass line, and see what goes from there, cos it's quite experimental, and most of the time it's quite enjoyable.'

There is a sense of moving along a continuum from the formal to the informal within Naren's answer, as although he describes a prescriptive teacher-led start to the compositional process, he felt that this had provided him with a platform from which he then had the freedom to experiment once these basic chord building blocks had been put into place. Two of the Year 9 students also conveyed that they found it useful being able to initially write down the scale and chords through use of traditional notation from which to base their compositions on, 'cos we know all the notations' (Abbie). Alex also recalled a task led by Miss Lewis which had helped him to develop his knowledge of traditional notation by matching the number of syllables in a word to particular note values, for example caterpillar represented four semi-quavers:

Alex - 'Sometimes we have a little task with like little animals, where they animals like, they represent the note, so it's really helpful. I understand it. It's quite basic, but it helps us to understand like the note lengths and stuff.'

Challenges

As previously mentioned, the difference in preference between being able to compose on the computers instead of using students' instruments came up as a theme linked to those aspects of composition which students found challenging:

Harry - 'Some of the instruments on the computers, I prefer doing it on an instrument, kind of like the guitar for instance... Cos it's kind of like hard to find all the sounds. Like if you're looking at a song, and you're trying to re-enact it, you have to find the correct sounds, and it takes ages to go through it all.'

Dan - 'It seems much harder than actually playing a real instrument. I would find playing guitar normally easier than doing it on the computers... It just seems a bit easier instead of playing the keyboard.'

For Harry, it was the navigational aspects of the computer software that he found to be a barrier. Interestingly, Dan admitted to being a non-instrumentalist, yet still perceived composing directly on an instrument to be easier for him than being able to use computer software. However, during a researcher observation, one Year 10 student was heard saying 'I can't do it – can't play the keyboard'. This student presented a significantly reduced volume of compositional work on his computer screen in comparison to that of his peers, suggesting that it was his lack of keyboard skills that might have been a barrier to his progress on this occasion. Bandura's (1977) self-efficacy theory could be applied here, as Bandura proposed that when a person fails to believe in their ability to successfully accomplish a task, a negative impact can be had upon their levels of motivation towards the task and the outcome achieved.

Furthermore, when one interview group of Year 9 students were asked whether they were composing in their music lessons at present, they failed to respond initially. After further simplified prompt about asking whether they were 'making up any songs', Dale responded as follows:

Dale - 'Not with like instruments. We're using technology with Macs.'

This suggests that this interview group of four students did not initially recognise their task of composing on the computers as composing at all.

Other student barriers involved being able to link sound with symbol, and addressing the compositional brief set by Miss Lewis, with elements of music theory involved:

Lois - 'It can be quite stressful sometimes, cos you've got to try and create a piece and you just can't find the right progression.'

Jack - 'I don't really like doing the bit where you have to like find out if it's like a... when you move the bottom one up... (Amber - 'inversion') ...I don't really like doing them, cos I can't work out what they are... (Amber - 'in root position, first inversion, second inversion').'

Amber - 'But then if you don't know what inversion it is, if it's in first inversion and you move it again and you don't realise you've move it in second inversion, say if you write them down as you go along say like first inversion, second inversion, it can just mess it up sort of thing. Because you've written what you think it is, but it's not... What I find a bit is where, say like you put certain things in, and you have to try and find something that'll go well with that to match the first thing that you've already done, so that's annoying.'

Jack - 'I kind of think, well understand... when I get told to like make our own melody and all that, like I put in a bass line and a melody and stuff like that... I get my melody, I'm fine with that. But then to get a bass to go with that, and like the other stuff that goes with that is quite hard. Cos like in my head, I've got so many things going on in my head that I can't get down, and it just gets stuck.'

For Amber, if the theoretical basis was not correctly in place, she believed that this would have a direct impact upon the sound of her composition, i.e. if her chord positional and structure were not theoretically correct, then the sound of her composition would not be correct. However, it must be considered where there is or should be such a clear-cut sense of right and wrong in music as an arts subject. Jack also referred to not liking the requirement to use various chord inversions whilst composing, as he was unable to 'work out what they are'. This again concurs with Bandura's (1977) self-efficacy theory, as previously mentioned.

An alternative compositional tool for use during classroom music lessons was proposed by Jack and Amber: drum pads. This was a tool which they had been introduced to through a music technology club which was run by an external member of staff, yet they were unable to use these during their classroom music lessons:

Amber - 'It's a lot easier, and you can put as much pressure on it as you want, and as little. Whereas this (keyboard) is all the same... We've been told we have to do (class compositions) on keyboard because it's a different app... These are really cool and you can create loads of different things... And they're really fun to use. You can mess around, you don't necessarily have to like delete anything, you can record stuff.'

However, a disadvantage of using these drum pads for compositional activities was the inability to save any recordings of student work:

Jack - 'The only thing I don't really like about this is you can't save stuff.'

Amber - 'Yeah. You can't save it. That's why I've got loads of pictures on my phone of the ones that we've used. Last term, we came in every break and every lunch and we'd just mess around with it. We'd made a load of songs. I took pictures of it to then repeat it like the next time, so then we could work on it from there. And it actually turned out really cool. We had a bass, we had a keyboard, we had drums, and we had something else as well, and it all mixed together and it sounded really good.'

Although Jack and Amber still appeared enthusiastic towards using the drum pads for compositional activities, despite the inconvenience of them having to photograph the rhythmic patterns used via their mobile phones, it can be understood how student use of such a tool might not fit with external examination board requirements, of which Miss Lewis would be responsible for adhering to.

Tips for future student composers

When asked to provide tips for other students who were about to embrace upon a compositional task, the students who were interviewed came up with a variety of advice, which is perceived to have accessed their own compositional priorities and perspectives. For five of the Year 9 students within two different interview groups, their tips related to perseverance and enjoyment:

Dale - 'Don't give up.'

Laylah - 'Just like it's not easy on the first try. Like it takes a lot of practice... At first when you start, it's a new environment. You're not really used to it, but you get used to it.'

Amber - 'It may be hard, but just try your best and go through it. And yeah, have fun with your work.'

Jack - 'Just have fun. Not mess around, but trial and error stuff.'

Amber - 'Yeah. You have to try your best obviously to succeed, but you can have fun while doing it, because it is a fun subject.'

Jack - 'It's one of the most fun in the school.'

Jack's answer also alluded to experimentation and creativity, akin to Lois and George's response:

Zoe - 'Try not to like think too much about it.'

George - 'Yeah. Just put the chords in. Just play whatever, and if it works, then keep it.'

However, Connor and Harry's tips involve a more conscious, theoretically informed process:

Connor - 'First of all, pick a key to work in, and then write out the scale for it, put the key notes in, then you can work out what chords you can use.'

Harry - 'Like teach them like how many bars and like how many beats, and different like lengths.'

Connor and Harry's tips resembled some of the classroom work they were participating in at the time of data collection, reflecting their brief of scaffolding their compositions by using one particular key with set chords that corresponded accordingly. Yet regardless of method, Alex and Sam emphasised the importance of storing a bank of ideas which might be disregarded initially but could be of later use:

Sam - 'Just record everything you do. If you don't like it, still record it, save it and you can look back on it. You might like it later.'

Alex - 'Yeah, cos you might go back on it. Exactly. So never like play something in, and never delete it cos you might use it later on.'

School music lessons

A high majority of the Year 7, 9, 10 and 11 students who participated in the group interviews spoke very positively about their school music lessons. Two Year 7 students and two Year 9 students wanted to make this point so strongly, that they felt the need to repeat this view at the end of each recorded data collection activity when asked if they had 'anything else' that they wanted to add about school music, for example:

Isabell - 'Music is enjoying. It's enjoyable.'

Corey - 'It's enjoyable, yeah.'

Laylah and Dale - 'It's really good.'

Such a positive view was substantiated by the researcher observations, where high levels of motivation towards participation in musical activities was witnessed for many students at various points throughout the data collection period. Some Year 9 students particularly appeared proud to showcase their work to the researcher during break and lunch times by wanting to share their written work presented in folders, and perform whilst being audio-recorded.

Positive aspects of school music lessons

General comments relating to student's enjoyment of their in-school music lessons and its creative aspects included:

Arslan - 'They're very fun.'

Aoife - 'It gives you the chance to be a bit more creative.'

Laylah - 'It's sort of like an expression of like your personality, or like someone that you are, you can express yourself through music.'

Sam - 'It's fun. It's free... You get to explore your imagination and you know, experiment with different instruments and find out what sounds good.'

Sophie - 'They're not so boring (in comparison to other lessons). They're more entertaining and you get to do actually want to do.'

Dan - 'I like that it's challenging.'

Laylah viewed her music lessons as providing the opportunity for her to express her identity, which suggests that she felt that there was enough freedom within the lessons for her to do so according to her own musical style. This was akin to Sam's view of the lessons being 'free', whereas Dan liked the challenging aspects of the subject, which in his eyes included being able to successfully play the keyboard whilst recording his composition into the computer.

For many⁶¹ of the students, the practical aspects of their lessons were those which they valued most:

Izzy - 'They are quite practical. It's not just sitting at a chair... It's not just sitting in chairs, looking at the board at notes.'

Noah - 'That they're not just doing nothing all lesson. Like it's mainly practical instead of just theory.'

Corey - 'We do reading sometimes, but we don't do much writing work, which I'm happy about. I hate the writing part.'

Charlotte - 'I think it's quite hands-on.'

Roanna - 'Like once we've practiced the theory, we can go on to play it.'

Natalie - 'I enjoy the practical lessons, but like I see how the theory is important as well. It goes towards our GCSE and will help us to improve in music. It's not that I don't enjoy (doing theory). I like doing listening, but I would prefer playing it.'

Roanna's view could be interpreted as perceiving the practical activities as a reward for completing the theoretical aspects required of her. Although Natalie did not enjoy participating in the theoretical aspects of the subject as much as she did with the practical activities, she demonstrated an understanding of the value of music theory towards the attainment of a GCSE music qualification.

Although singing was not mentioned by the Year 9 – 11 students, it was an aspect of enjoyment which all four members of one Year 7 interview group shared:

Sophie - 'And recently, we've done a song. I can't remember it, but it was really nice.'

Corey - 'It's called Happy Ending, and it goes (sings) 'open up your eyes and see like me...'

Sophie - 'Yeah. It's really nice.'

Such enthusiasm for singing was observed during one Year 8 lesson observation, where students verbally expressed their enjoyment of one singing activity, and full participation was noted. During the group interview, Corey later expressed his perception of the impact of singing activities within his school music lessons upon his peers: 'everyone's in a good mood. No one's like upset'. For other students, group work and peer support was another positive aspect of their school music lessons:

Ellie - 'I think it's easier to learn things (in groups). To learn when someone's helping you and you're helping them, cos when you're helping someone, you understand it better yourself.'

Although one other member of Ellie's interview group agreed with her on this point about enjoying helping a peer, Noah disagreed entirely, and Arslan offered a caveat to offering support to his peers:

Arslan - 'Unless they're like miles behind you. In that case you're more helping them than they are helping you.'

⁶¹ Four Year 7 and Three Year 9 students specifically stated the practical elements of the subject area as being those which they liked, with other members of the interview groups also agreeing with their comments.

For Arslan, the process of peer support should be reciprocal, and should have learning benefits for all involved in the process. Furthermore, although his three interview peers agreed that they would rather work within friendship groups which they had chosen during their music lessons, Arslan again offered a slightly different point of view:

Arslan - 'But sometimes I don't mind. Like last music lesson when we chose our instruments, I didn't really care who I was working with.'

On this occasion, Arslan expressed a higher value for the choice of instrument over the choice of whom to work with. Sophie from a different Year 7 interview group expressed a similar indifference to Arslan, with Sophie having expressed a desire for variation within her working groups, yet recognised that this could go wrong at times, resulting in extrinsic punishment and a lack of achievement:

Sophie - 'I'm happy either way. I like to work with my friends, but then it's good to work with someone new. If you haven't worked with someone then it's good, but if you work with someone all the time it's just like 'oh my God, this person again. Oh no, not this person again'. It's kind of like annoying... (But) sometimes with other people, they don't do what they've been told to do. Say that you've been told to work in a three, then someone else doesn't want to work in that group. Someone doesn't want to work with those people. And then they don't work together, and then the whole thing goes wrong. And then you haven't got anything. And you get given a C1⁶² and a C3, and it's just not nice.'

On the other hand, Corey stated a preference for being able to choose whom he worked with during his music lessons in a bid to increase his level of comfort and confidence for singing activities:

Corey - 'Well like obviously we don't want Miss to put us in a group, cos if you're just with no one, it's a bit like awkward singing. Well obviously we're now like... In the beginning of the year I was like 'I'm not singing in front of all these strangers', and now I've got like best friends in there, and everyone's a friend. Like I haven't got any enemies in the class.'

For Corey, the 'strangers' he referred to equated to his sense of working with 'no one', although this is likely to have been an initial impact of his transition from his primary school to secondary school, rather than from any subject-specific reasons. Nevertheless, allowing students to choose whom they work with was one of Green's (2008) informal learning principles, and is advocated by Musical Futures (Green and Walmsley, n.d.). Corey's initial view of working with 'no one' was later neutralised by his overall perception of inclusivity within his music lessons, which he valued:

Corey - 'Also, it's like everyone's in it. Like everyone's involved. So it's not like all of a sudden 'well, I'm out of it' and then that person comes back in. Everyone's included.'

Having the autonomy to make choices relating to other aspects of students' music lessons, aside from group work, was another point that was expressed as a positive aspect of school music lessons:

⁶² 'C1, C2, C3' represented various escalation levels of a whole-school behaviour management process.

Noah - 'I find them quite enjoyable, because a couple of terms we were just learning one specific instrument, but this term, we're allowed to learn our own instruments, and I quite like the freedom of that.'

Ellie - 'Standing, rolling over, we're allowed to do anything.'

Amber - 'Yeah. It's more fun. You can do anything. Play on all of the instruments... yeah.'

Amber from Year 11 and Ellie from Year 7 perceived that anything was possible within their music lessons, and Noah valued the autonomy to choose which instrument he played during his music lessons. In support of Noah and Amber's statements above that referenced use of musical instruments, the researcher noted that with all classes observed, students appeared visibly increasingly motivated when their classroom activities involved use of the instruments.

As free-choice was encouraged for students, they also recognised that Miss Lewis often adopted a facilitator approach, similar to that mentioned in Green's (2008) writing:

Ellie – 'Well, we get told what to do. Miss comes round. We're in pairs so far to learn like the same instrument, and then Miss Lewis will individually come round, like so she'll originally come round and help us with what we need to do instead of putting us in groups and then not being able to help us individually.'

Dale - 'It's not stressful. If you're stuck on something, Miss will always help you.'

Sam - 'It's free. It's not like a lesson where your teacher has to tell you what to do all the time, I think. Obviously they help you, but then it's more free to do what you want really.'

This was a positive aspect of their lessons for these students, and although it was clear through both researcher observations and student comments that Miss Lewis often adopted for reduced teacher control, particularly during practical activities, the students still felt that she was present enough to support and help them should they need it.

The extra-curricular opportunities made available to students was also a positive aspect of music in-school for some students⁶³. For one group of Year 9 students, their classroom music lesson experiences had inspired them to increase their participation of the additional practice time offered within the department outside of lesson times:

Liam – 'We started in class and then we kind of brought it outside the class.'

Tom - 'We were in a band type thing.'

Jacob - 'Yeah. You guys like started off, then like we kind of joined it.'

The production of a cover track within a band scenario that the students within this group described sounded like an implementation of Green's (2008) informal learning approach, which had seemingly inspired these students to increase their participation with musical activities out of the classroom, as well as perhaps within the classroom also, as all seven members of this band had also opted to take music as an option.

Aspects of school music lessons that were not for some...

Two Year 9 interview groups consisting of seven students overall expressed that they had no dislikes relating to their school music lessons, and the only slight dislike of the Year 10 students

⁶³ One Year 7 student and three Year 9 students.

was expressed in the form of wanting to do more practical instrumental activities during their lessons, which was also mentioned by another Year 9 student:

Tom - 'I wish we got to play instruments more. Cos we don't get to do that quite a lot.'

In addition to expressing a desire for increased instrumental work, some Year 9 students conveyed some problems that they have experiences whilst using the computers for composition work:

Charlotte – 'Difficult.'

Tom - 'I can use them, I'd just prefer to use a real instrument.'

Natalie - 'It's got a better sound quality.'

Jacob - 'For using the computers, we have to use the keyboards, and I can't play keyboard really. I'd prefer to just play the guitar and do it... Like, you could have a guitar sound, and it would sound the same, but it's just not the same... It's just not what you do to actually use the guitar for a guitar solo.'

Liam – 'We know how to play our instruments, for me. But I don't really know how to use Logic Pro and like there's only one of Miss.'

For Jacob, the use of computers for composition involved having to learn a new instrument – the keyboard – in order for him to record in his ideas. This posed a barrier between his sonic ideas, and notational portrayal as required of the task set by the teacher, akin to Charlotte and Liam's barrier of being required to learn how to use the computer software which they found difficult. This appeared illogical for Liam, considering that they could already play their instruments, without a need for having to learn how to use a new piece of computer software. The computer could also be perceived as lacking authenticity and sonic quality for Tom, Natalie and Jacob.

A final point of discontent for three Year 9 students involved some of their peers who had also opted to take music:

Amira - 'Some people take music to fill their timetable...'

Roanna - 'Yeah. Some people just like take it as a gap to fill, and they can't actually play an instrument and they like do it anyway.'

Liam - 'And they like make friends and no one knows how to play an instrument, and you're like 'why are you doing this?', 'cos I can'.

For these students, music could be perceived as an option only deemed appropriate for those who have instrumental skills, as opposed to a subject which should be open and accessible to all students. However, it was not clarified by the students whether the non-instrumentalists also lacked motivation and caused any other difficulties within lessons, aside from simply not being able to play an instrument. The inclusion of non-instrumentalists to select music as a Year 9 option could be seen as an impact of Miss Lewis's implementation of the Musical Futures approach, which heavily encourages widened participation in music, against the traditionalist view of music for the few (Price, 2005). Also, it could be seen as an element which has stemmed from a historical problem of music education, involving a perception that music is a subject area where students can afford to mess around in, for example Ross, 1995. This is due to Amira and Roanna's reference to music filling in a timetable gap for these students, yet cannot be a conclusive interpretation due to the lack of further data relating to this topic area.

The remaining aspects of music lessons that were not for some were expressed during the two Year 7 interview groups. These included individual instrumental dislikes, for example the keyboard, as mentioned by one student. For Ellie, picking up instrumental skills was something she found challenging at first, particularly when required to rotate instruments:

Ellie - 'I think it's all a bit difficult at the start, but mostly... Well most of us haven't actually played an instrument, so some of us in the class haven't actually played instruments before. I'm one of them. Sometimes it's a bit harder than I think. There isn't really anything easy at the beginning. It's all a bit challenging to try and sort out, because when you're just learning one instrument, and you've just got the hang on it, and then you move onto another one, it's really... And then you're trying to do that and then you forget everything you've got to do for that one, then you forget how to do that one, and then it's really hard, cos you have to learn all of them in a separate way.'

However, all four students within Ellie's interview group agreed that they found it much easier to achieve in musical tasks after they had persevered with the subject for the first term. Upon reflection, Arslan and Izzy recalled some musical activities that they found embarrassing and unfamiliar, which Ellie verbally agreed with:

Arslan - 'At the start, we did do quite embarrassing stuff... Like saying our names in this really weird way, like a type of dancing.'

Izzy - 'I did find that quite weird. Also, I forgot everything about it, so I just made stuff up.'

The lack of familiarity with such activities could have resulted in Izzy's loss of memory relating to the tasks. Also, Ellie raised a feature of the same task that she had not liked – that of a lack of student choice in participation:

Ellie - 'The only thing that I found a bit not fair a bit, was when we done like the dance bit and we all learnt each other's names was we had to do it. We didn't have a choice of doing it, and I found that a bit unfair, cos some people don't really like joining in and stuff like that. I found it a bit unfair that everyone had to do it... No, the way we all had to do it, and not doing it wasn't an option was a bit unfair to be honest.'

A similar point relating to a lack of choice in musical participation during music lessons was also raised in the second interview group, particularly in relation to singing activities:

Corey - 'If you don't want to take part, say you don't want to sing in front of the group, you're told off. You're given a C1, or a C3.'

Sophie - 'Cos in the music club we have like with all the classes, someone got asked to sing in front of the class, and if that was me who had been asked to do that then I would not do it. Because one: I don't want my people to hear me sing, and two: I know my voice is really nice, but I don't want people saying about my voice.'

For Corey, lack of participation sometimes resulted in extrinsic punishment during his music lessons, and for Sophie, having to sing in front of her peers put her at risk of judgement and being spoken about. Isabell and Sophie both expressed a dislike of singing in front of others:

Isabell - 'I don't like singing by myself in front of people. I don't mind doing it in a group cos that's easy for me. But if I'm like by myself, I get all shy.'

Sophie - 'I don't like singing in front of people that I know. I like singing in front of people that I don't know cos it's much easier. And I don't like singing by myself.'

For Isabell, it was singing on her own that she feared due to her lack of confidence, whereas although Sophie similarly did not like to sing on her own, she did find it easier to sing in front of those she did not know, presumably due to a perception of reduced judgement.

The ultimate ideal classroom music lesson

When pupils were asked about what their ultimate ideal music lesson would be like in a utopian world, one Year 9 student was unable to suggest any changes to his current classroom music lessons, and responded with: '(our lessons are) pretty good at the moment'. Other answers for an ideal music lesson consisted of: practical instrumental activities; bandwork; producing cover versions of existing songs chosen by the students and learnt by ear; increased amount of time spent of musical activities; use of computers; and choice of which peers to work with.

Some Year 7 and Year 9 student's ultimate ideal classroom music lessons closely resembled aspects of Green's (2008) informal model of learning, promoted by Musical Futures (Green and Walmsley, n.d.), through mention of learning a song by ear, which the students had chosen for themselves, within a band ensemble:

Noah - 'My ideal music lesson would probably be pick an instrument, get a song out on your phone, try and learn it.'

Isabell - 'Make a band.'

Harry - 'Play a song you want to play in a band. Yeah, and learn the chords.'

Dan - 'I'd say just listen to any song you want and try and play it on the keyboards.'

Dale - 'Well if we had a double lesson, I would put my song onto a Mac and then you do it with like a proper instrument.'

Four other students that were participating in the Year 9 interview groups also agreed with Harry, Dan and Dale's views on their idealistic music lessons. Within a different Year 9 interview group, Liam mentioned that aural learning was already set as a classroom music approach by Miss Lewis at times, although he expressed a desire for an increased amount of time to fully engage and achieve at such a task. Another feature of Green's (2008) model of informal learning involved students working within friendship groups, which also came up as an element of some Year 7 student's ideal music lessons:

Sophie - 'Be with my friends.'

Corey - 'Probably if I could do anything in music as well, I'd probably sit with my mate Joseph cos we just get on so well.'

This could be due to the likelihood that students working within friendship groups are more likely to have musical identity coherence, impacting upon the reduction of conflict within a group (Green, 2008). Also, students working within friendship groups might feel more confident and comfortable when enacting musical expression.

After also having stated a preference for choosing which group she could work in, Ellie, a Year 7 student, described a carousel model which would facilitate the learning of different instruments on rotation:

Ellie – ...you learn how to play... well, you probably learn how to do it, but you go into your own groups and then you get moved around. So instead of learning one instrument, you get to try out all of them. Even if you don't know how to do it, it's still a bit of fun to just go through all of them and like know how they work and try them out and stuff like that.'

Ellie's lesson would involve experimentation and exploration on the instruments, without which might deprive her of knowing which instrument she would prefer to specialise on at a later date within her music education. The activity that Ellie had described involved a sense of fun and lack of pressure for musical perfection. This quest for musical perfection is sometimes considered as a barrier to engagement in musical activities, as there can be a perceived dichotomy between musicians who were born with a musical gift, and non-musicians (Welch and McPherson, 2012). Laylah, a Year 9 student also voiced a preference for a relaxed music lesson which a performance activity would be undertaken:

Laylah - 'Just like perform and muck around a bit. I think that would be the best thing. So like it's not all taken seriously and you're just sort of like... (Be - relaxed) ...yeah.'

Two other Year 10 students similarly expressed a desire to perform within their ideal music lessons, either as a soloist or within an ensemble of their choice. Within such a lesson, Lois suggested additional use of computers to enhance their performances: 'we've recently started to do some computers too, so you could do drum beats and stuff'. For Sam in Year 11, another use of the computers that would exist within her ultimate ideal music lesson would be for composition, along with use of instruments for this activity. In doing so, Sam wished to 'produce a masterpiece'. Two other Year 9 students, Connor and Harry, also stated the composition of a song and accompanying lyrics as their preference for their ideal music lesson. However, Connor specified that this would be within a band formation, and neither student mentioned use of the computers within this process.

Five students⁶⁴ expressed their preference for simply playing on the instruments, without specifying whether this would be part of a performance, composition or improvisatory activity. Out of these students, two Year 7 students would opt to play the drums, and one Year 7 student would opt to play on the drums for half of the lesson, and then switch to bass. Corey's decision to opt to play the drums during his ultimate ideal music lesson could be linked to self-efficacy: 'I can play the drums'. Corey was more highly motivated towards playing the drums than participating in any other musical activity perhaps due to his belief in his own ability to accomplish such a task, which again can be substantiated by Bandura's (1977) self-efficacy theory. For the two Year 9 students, their preference for instrumental activity was off-set by their current classroom musical experiences, as they wished for increased amount of time to be spent playing on the instruments and less time to be spent on computers, in comparison to their current music lessons. Similarly, Naren's preference would be to participate in practical work, with the intention of gaining new knowledge:

Naren – 'I think we'd probably go off and start like practical, learning a new thing.'

Underlying motivations for student continuation of in-school musical study from Year 9 - 11

A variety of underlying motivations for opting to study music during Year 9 were cited by students, including family influence, prior instrumental experiences, and enjoyment. For those

⁶⁴ Three Year 7 students and two Year 9 students.

students⁶⁵ who referenced family reasons for their continued participation in music in-school, specifics included the inheritance of instruments, the gifting of instruments for special occasions, continued parental engagement, and sibling-teaching. The importance upon family influence in continued participation with music in-school has been recognised in research within the field (McPherson and O'Neill, 2010). For other students⁶⁶, it was their prior instrumental engagement that was a motivating factor behind them opting to take music as a Year 9 option, with some students stating an early age for when they began to develop their instrumental skills. For other Year 9 students, it was the prospect of learning instruments, increasing their musical knowledge, or being involved with the overall department community out-of-lesson times that appealed to them, underpinning their motivation to take music in-school:

Jack – 'I like it because I just like coming here, coming in... learning instruments.'

Dale - 'I just wanted to learn an instrument.'

Abbie - 'I wanted to take my music knowledge further than what I'd already done.'

Jack's comment about liking to come in to the department was expressed during his lunch time, when he had opted to visit the department to engage with the subject area during his free time. The researcher also noted that there were high levels of pupil motivation to come in to the department for musical rehearsals observed prior to the commencement of the school day, during break and lunch times, and after school. This appeared as almost routine for those students who did engage with such opportunities, with many of the same students being recognised as entering the department across the three days of data collection.

Although all four of the Year 10 students interviewed confirmed that their intention to select music as a Year 9 option had been decided prior to their admission to secondary school, Tom⁶⁷ did mention that his KS3 music lessons did have some impact upon his decision, with Aoife similarly alluding to her in-school music lessons as a motivating factor:

Tom – '...doing the lessons in Years 7 and 8 – it was just fun. It's better when other people are playing for creativity and stuff.'

Aoife – 'It's quite an enjoyable subject, so we have a lot of fun doing it.'

Both Tom and Aoife also cited aspects of enjoyment, which was another theme that cropped up for some students, along with musical expression for Year 9 and Year 11 students:

Dan - 'I took music cos one of my favourite things to do in my spare time is listen to music.'

Amber – 'expressing yourself.'

Sam – 'It's different and I'm passionate about it, so...'

Dan was the only student who referenced his enjoyment of listening to music as an underlying motivation for in-school musical study continuation, and stated during another part of the interview that he did not perceive himself to be an instrumentalist. This links in with one of the points made during the section entitled 'aspects of school music that were not for some...' where some Year 9 instrumentalists stated a dislike of those students who took music as an

⁶⁵ One Year 9 student and three Year 10 students.

⁶⁶ Four Year 9 students, one Year 10 and one Year 11 student.

⁶⁷ Tom and Aoife were Year 9 students, and had only experienced a Musical Futures approach with Miss Lewis during his Year 8 music lessons.

option and did not play an instrument. Dan's motivation behind him selecting music as an option aligns well with the Musical Futures ethos of widened musical participation, as opposed to a perceived traditionalist reason of being able to play an instrument, hinting at an evolving nature of KS4 music cohort should the Musical Futures approach prove sustainable at Redwood School.

A final student motivation to select music as a Year 9 option was that of teacher impact, as discussed by two Year 9 students:

Amber - 'Well, it has an effect on your learning if you prefer the teacher.'

Jack - 'If you don't like get on with the teacher, you won't really like that lesson.'

Amber - 'It can affect how well you concentrate in lessons, like if you want to listen to them or not... Most people say (Miss Lewis is) different to other teachers. She enjoys herself when she's teaching. She gets very into it, and she learns alongside us. Where most other teachers, they know what they're doing. But they don't act like they enjoy it. They may enjoy it, but they don't show it to the students. Whereas Miss Lewis shows that she enjoys it to us, where most other teachers, they don't show it.'

Jack - 'She likes learning new stuff.'

Amber - 'I would say (a teacher showing that she enjoys learning is) a good thing. Especially in music cos you get to express yourself, and they're expressing themselves with the lesson.'

Due to the large increase in student numbers opting to select music since Miss Lewis has taught at Redwood School, the influence of her teaching pedagogy upon student motivations could be perceived as a positive affirmation. The points made about Miss Lewis openly conveying her enjoyment of learning and understandable lack of expertise of certain aspects of music by Jack and Amber were substantiated by the researcher's observation notes. During one Year 7 and two Year 8 lesson observations, Miss Lewis was observed actively voicing such a stance, for example: 'I'm not an expert on these instruments – I play the flute but I know music, so we'll learn together' (23/03/17, Year 8 lesson, Period 3). This concurs with the facilitator approach that Green (2008) described within her informal model of learning for music. However, although Amber regarded such traits as positive aspects, there is perhaps still an element of dissonance between student expectation of perhaps how a teacher should present themselves whilst delivering a lesson, and how Miss Lewis portrays herself in terms of her own learning and levels of musical expertise. This interpretation aligns with Amber's perception of Miss Lewis being 'different' in comparison with other teachers, perhaps due to the individual nature of music as a subject area, or due to Miss Lewis's adoption of the Musical Futures approach. The concept of a teacher-student continuum of power and control can be considered here, along with teacher values. Should a teacher wish to deliver lessons that match their specific areas of expertise, then student choice and autonomy is likely to be limited as a result. Therefore, a choice is made, either implicitly or explicitly, over whether a teacher intends to remain in control of a lesson that touches upon their areas of expertise alone, or whether a teacher intends to allow and support students to explore their own interest areas within the subject that are likely to reach beyond the teacher's own knowledge and skills base.

Degree of alignment with student prior expectations

When Year 9 – 11⁶⁸ students were asked whether their music lessons aligned with their expectations of how they would be after having opted to take the subject, all of the Year 10 students⁶⁹ who were interviewed stated that it did align with their expectations:

Naren - 'Cos we did music in Years 7 and 8, we just expected it to be like that, and little has changed apart from it's become harder. We have GCSE level stuff, but I expected that.'

However, two of the Year 11 students and four of the Year 9 students did not agree that their music lessons met their expectations after having opted for the subject area. For the Year 11 students, the theoretical aspects of the subject were a negative misalignment:

Alex - 'To be honest, no. My cousin, like in the younger years, didn't do much theory. But when we got here there was loads of theory. But it's not too hard to get your head around.'

Sam - 'Yeah. The theory. Theory was a bit of like boringness.'

Akin to Alex's reasoning, Amber from Year 9 also referred to family-member experiences of the subject impacting upon her prior expectations, yet her own actual experiences of in-school music compared positively with her brother's experiences. Jack similarly felt that the lessons were calmer and lacked any pressure that he might have expected:

Amber – 'When I spoke to my older brother⁷⁰... he thought that it was really pushy. So I would have expected it to be pushy and hard. It's hard, because obviously it has to be to improve your progress, but it's not as pushy as I expected it to be. It's quite relaxed, but then obviously not at the same time.'

Jack - 'Well I thought it would be a bit more like pushy, but it's not. It's like calm. At the start, we kept on switching through things, but now we've stuck to one thing because that's what we're doing for the rest of this term. So we're stuck on that now, and I kind of like doing that.'

This view contradicts the perception of music being an elitist, 'pushy' subject to do, but conforms with the frequent perception that the subject is difficult to achieve well in, as often cited in the literature (for example, Wright, 2002). It also provokes thought relating to the non-instrumentalists who had opted to take music as a Year 9 option in Redwood School. Although some of their instrumentalist peers conveyed frustration and a lack of understanding as to why they might have selected music as an option, it does suggest that it may not have been because they perceived it as an easy subject to achieve in, during which they could afford to mess around.

For Harry and Dan in Year 9, their practical expectations of the subject area were not quite met:

⁶⁸ It must be noted that Year 10 students have only experienced a Musical Futures approach with Miss Lewis since their Year 9 music lessons, and Year 11 students have only experienced a Musical Futures approach with Miss Lewis since their Year 10 music lessons.

⁶⁹ The Year 7 and Year 8 music lesson transition that Naren referred to cannot be interpreted against a Musical Futures backdrop, due to him not having experienced such an approach with Miss Lewis during these years.

⁷⁰ Amber did not specify where her older brother had studied music.

Harry - 'Well, I would have thought we would have more playing in lessons, and less on the computers and using the software.'

Dan - 'I thought it would be more playing on the instruments and more performing in front of the class. Instead it's just sitting at the computers and going on Logic to make your own music.'

Harry - 'It's alright, but I'd rather do a bit more playing on the instruments and stuff.'

Harry and Dan had indeed experienced a Musical Futures approach with Miss Lewis during their Year 8 music lessons, perhaps fuelling their expectations of music being a more hands-on subject area, as advocated by Musical Futures (2008). Yet it must be questioned here whether the Musical Futures approach does indeed allow for a smooth transition between students' compulsory music lessons and those that they experience post-options (a question also raised by Hallam, Creech and McQueen, 2011), and whether the KS4 examination boards and current highly-attainment-driven educational climate do indeed allow space for such hands-on experiences, as per the student expectations of those who have stemmed from a KS3 Musical Futures route (Gower, 2012).

Summary

Overall, it was found that a majority of students from Year 9 – 11 were able to identify positive aspects that they enjoyed and valued in relation to their overall musical development whilst participating in compositional activities during their school music lessons. These included having the opportunity to be creative, develop their instrumental skills, and gain an increased level of in-depth knowledge relating to theoretical, historical and contextual musical understanding. A majority of previous classroom activities that students had cited as contributing towards their current compositional approach did link to theoretical, analytical and traditional notation experiences. However, some students did mention elements that the Musical Futures approach promotes, such as learning by ear (Green and Walmsley, n.d.). Although some challenges were identified by students, for example the use of computer software and adjoining keyboards as a primary tool for composition as opposed to use of instruments, such perceptions could be explained by personal preference alone. Some students also found the implementation of the theoretical aspects into their compositions as an area of difficulty, posing a potential barrier between sound and symbol. Tips for future student composers represented a bifurcated view which reflected either the theoretical side of musical engagement, or one based around creativity, fun and perseverance.

The positive aspects of school music lessons for students involved hands-on practical activities, and elements of free choice which resulted in the teacher adoption of a facilitator approach. These are perhaps testaments to Miss Lewis's adoption of a Musical Futures (2008) approach which encourages such aspects of music lessons. The areas of school music lessons that were not for some involved lack of practical activity, use of computers for compositional activities, and lack of choice in participation during some situations where students felt embarrassed or uncomfortable. There was also some anxiety expressed by Year 7 students about singing in particular scenarios. Many elements of students' 'ultimate ideal music lessons' resembled Green's (2008) model of informal learning, for example being able to choose which song to cover, working in friendship groups, and being able to choose which instrument to play, with no mention of traditional notation involved.

Students cited many factors which had influenced their decision-making process to continue their study of music in school, for example family influence, prior instrumental experiences, enjoyment, and the prospects of gaining new musical knowledge and skills as part of a thriving department. Due to the relatively short amount of time that Miss Lewis has taught at

Redwood School, it cannot be concluded whether the sharp rise of numbers⁷¹ in students opting to take music in the current Year 9 cohort can be attributed to the Musical Futures approach. However, the increase in non-instrumentalist students who had opted to take music after having experienced their Year 8 music lessons with Miss Lewis does indeed align with the Musical Futures ethos of widening participation in musical instruments for young people (Price, 2005). The only student perceptions of their Year 9 – 11 music lessons that did not align with their prior expectations included the increase in theoretical work, reduced amount of practical work, and the relaxed nature of the course. In the case of two students in particular, this could have indeed been due to the slight misalignment of the Musical Futures approach experienced in their Year 8 music lessons, and the GCSE preparatory work they had begun to work on in their Year 9 lessons. Yet for most of the students, their music option lessons were as expected.

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St George’s Park School – Teacher Report

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The Champion Teacher of St George’s Park School identified **group work** in music as the main co-research focus for this case. Within this report, the findings have been presented for this branch of research enquiry. Along with more general findings about student perceptions of the positive and challenging aspects of their school music lessons, the topic of instrumental lessons has been explored to reflect a key area that the teacher has sought to address through a Musical Futures ethos of seeking to increase young people’s active participation in music (Price, 2005). It was questioned by the teacher whether the increased availability⁷² of instrumental lessons had impacted upon student motivations to select music as an option for continued study in Year 9.

‘Group work in music’ has been presented within this report according to the three types of student grouping that the teacher was particularly interested in exploring. During data collection, students in Years 7 to 9 were grouped differently according to these interests to provoke student viewpoint; friendship groups (Year 7), those of a similar ability level for music (Year 8), and those of differing ability levels for music (Year 9). Student overall views on the topic have also been presented, offering further insight to the potential advantages and challenges of each grouping method. To follow, students’ views on their school music lessons have been sorted into positive aspects, and aspects that were not for some. Within this section, pupil views on their ‘ideal music lesson’ have also been included as a valuable source of feedback, as well as providing positive affirmation of some of the approaches that Musical Futures promote. The third section on instrumental lessons has again been presented according to the positive aspects, and aspects that were not for some, as perceived by students. The fourth section of the report explores Year 9 student motivations behind selecting music as an option choice⁷³, which exposes some of the factors which impacted upon students’ decision-making process. The report concludes with a short summary of findings.

Data which has informed this report was collected in school over a three-day time period by the researcher in October 2016. The methods used to collect this data included three Year 7 music lesson observations, one Year 7 focus group of six students, and two Year 7 video diaries (one group x6 students and one group x4 students). Two Year 8 music lessons were observed and Year 8 focus groups were conducted (two groups x4 students), along with one Year 8 video diary of two students. One Year 9 music lesson was also observed, in addition to the conduction of three Year 9 focus groups (two groups x4 students and one group x3 students). Each focus group was audio recorded and lasted for approximately 20 minutes. The video diaries were self-recorded by students without the presence of the researcher or teacher and lasted for approximately five minutes. The students who participated in the focus groups and video diaries were those selected by the researcher either at random or those perceived to represent different viewpoints⁷⁴. Both focus groups and video diaries were later transcribed by

⁷² In addition to in-school private instrumental lessons, an initiative called Marvel Musicians is offered at St George’s Park School, where all Year 8 and 9 students have the opportunity and are encouraged to participate in free-of-charge instrumental lessons after school, once per week.

⁷³ At St George’s Park School, students have the choice whether to continue studying music during Year 9. Out of the eleven students who participated in the focus groups, five had been identified by their teacher as ‘gifted and talented’, and would be entered for a GCSE examination at the end of the year.

⁷⁴ For example, those who appeared motivated during their music lessons, those who had expressed challenges, and those who were of similar / different music ability levels, as assessed by the teacher.

the researcher. Data for this report has been analysed thematically, and pseudonyms⁷⁵ have been used throughout the presentation of the findings.

Group work in music

The music teacher at St George's Park School explicitly voiced an interest in assessing the value of students being able to work in friendship groups, as advocated by Musical Futures (n.d.) through the informal learning approach. It was therefore decided for Years 7-9 to be placed in various different groupings to provoke student opinion on the matter. As Year 7 were relatively new to the school and the teacher was less familiar with their ability levels, they were instructed by the teacher to work in friendship groups during small-group activities throughout the data collection period. Year 8 students were presented with their musical ability levels at the beginning of their first lesson during data collection, and were asked to pair with another student on the same or a similar level. Year 9 students had been primarily allocated to mixed ability groupings by the teacher at the beginning of the school year. As well as being mixed by ability, instrumental balance was also a factor which was considered by the teacher in deciding upon these groupings. When students were subsequently questioned in focus groups and prompted⁷⁶ during video diary recordings, it was presumed that answers largely reflected the allocated groupings for that class.

Friendship groups – Year 7⁷⁷

For the Year 7 students who participated in the video diary recordings, the strengths of working with friends included successful development and achievement of musical attributes and good levels of team work:

Kyle - 'We worked as a team.'

Jason - 'We kept in time really well.'

Helen - 'We only really had like that (bangs drum x2)...now we've like got really good at it and stuff, and we have like quite a lot of stuff.'

Evie – 'It sounds really good.'

Despite such positives, small incidences of conflict were evident within a group of six girls relating to elements of choice, for example which sentences to choose for the groups' rhythms to be based upon:

Ava - 'Yeah and like cos there was so much you could have used, for the sentences that we had, yeah...'

Helen - 'There was too many ideas we could have picked.'

⁷⁵ Due to the difficulty experienced in differentiating between individual student voices on the audio recordings, some repeated pseudonyms used in the report might not represent the same student who expressed the viewpoints during the focus group. However, effort has been made to ensure that the gender of each pseudonym is appropriate.

⁷⁶ By use of flash cards, for example 'What went well in our group?'

⁷⁷ It was perceived by the teacher that although students were instructed to work in friendship groups, those within the friendship groups were often of similar ability levels coincidentally. However, it was recognised by the teacher that there were a few exceptions within the class.

Although the incident of conflict was not necessarily reported verbally, use of eye contact, body language and facial expression suggested that conflict had occurred as a result of this dilemma. Increased elements of student autonomy and choice is generally promoted by Musical Futures through an informal learning approach (Green and Walmsley, n.d.), but on this occasion the freedom of choice seemed to be the root cause of conflict within the group. However, although initial conflict occurred, the choices made through resolution could have secured greater student motivational levels in the long-term due to increased student ownership over the choices made. Such conflicts were reported as successfully resolved and decisions had eventually been made within the girls' group through compromise:

Helen - 'And if somebody didn't like it...'

Ava - '...we'd change it to what everyone liked.'

Evie - 'Compromise.'

Lola - '...we'd try and make it so the person that had that idea keep that idea, and the person that didn't like it would have something else to do, and we'd fix them together.'

During this group discussion, meaningful eye contact and smirks between some students were again observed by the researcher which suggested that the dissolution of these conflicts, as evident through use of student body language, had not yet been achieved as verbally conveyed. Also, it became apparent that students gravitated towards one student in particular towards the end of the video which could be perceived as the emergence of a group leader. The emergence of a leader within the group could also have contributed towards the decision-making process in this case. In addition to this, it was noted that the video recording was made during the second music lesson for this class. Therefore, such conflicts could be a sign of the natural dissonance and haphazardness that Green (2008) also witnessed during the early stages of group work in her study. Green found that after a couple more lessons, students were able to successfully sort out such differences themselves, alluding to elements of disharmony being a natural stage of early group work.

During the Year 7 focus group, conflict within groups was also described as a challenge of working with friends, and proposed similar solutions relating to compromise, in addition to involving the teacher on occasion:

Joe - 'Or if like 1 person wants to do something, then everybody else wants to do something else, then we'll try and fit everyone's ideas into...'

Kyle - 'See which one we like?'

Joe - 'But then if it don't work then we'll like try and see which one's better.'

Orla - 'Ask the teacher for help.'

Overall, it was observed by the researcher that the benefits afforded by working in friendship groups outweighed the benefits of achieving instrumental balance and variation in the Year 7 class for students. Students had been allocated their musical instruments by the teacher prior to making their friendship group choices. The musical instruments that had already been metaphorically attached to each student was not perceived to be a factor for consideration when students grouped together for compositional activities. Therefore, the extra-musical elements were valued above the musical components in this scenario.

However, within groups, students displayed a tendency to swap instruments during their first two lessons. This was interpreted as student curiosity, along with elements of equity as it was observed that instruments were often passed around between students in a fair, pre-

meditated fashion. Some off-task behaviour was perceived by the researcher, for example students could be heard saying 'quick, there's a teacher coming' upon approach to different work areas. Yet this behaviour cannot be attributed to friendship grouping, as being off-task was alluded to by students in Year 8 and 9 focus groups also. It could simply be attributed to the natural haphazard musical learning practices of students that Green (2008) also identified during her informal learning research.

Grouped by similar ability levels for music – Year 8

Although students were instructed by the teacher to work with a partner of a similar musical ability, all of the students who had participated in the focus groups admitted to having paired up with their friend rather than with someone of a similar ability. Reasons given for this choice related to the perceived advantages of working with a friend, as discussed in a later section. However, it cannot be proved that this was the case for the whole group, as all pupils within the Year 8 class were not individually asked. Yet by observing the group dynamics, it would appear that students were indeed working with their friends. Also, it was likely to be the case that many friendship pairings were coincidentally of a similar musical ability, as previously suspected by the teacher when talking about Year 7 groupings. In the case of one student's defence, he conveyed an inability to find a peer on the same ability level as himself:

Tom - 'I couldn't find anybody else on the same pathway.'

Michael - 'Cos he's on the highest one.'

Tom - 'Well, one of the highest ones anyway.'

The grouping according to similar musical ability was perceived as not possible on this occasion for Tom.

Grouped by mixed ability levels for music – Year 9

The strengths of working in mixed ability groupings according to students included: peer learning, direction afforded through leadership, and the development of new friendships. Although Rory appeared to have embraced the role of leader within his group, it did not seem to have been an easy journey for him at times:

Rory - 'I'm just trying to push them forward and lay them in the right direction.'

Alex - 'I think it's good for somebody to keep everybody else on task.'

Kate - 'But somehow, I'll just be talking about music, then I'll talk about something else... then Rory is like 'okay, well let's get back to our work'.'

Rory - 'I just want to point them in the right direction, that's all I'm trying to do. I've helped Corey out with the bass, cos I'm a bit of a bassist myself. We learnt the song, of course, and that's about it for me.'

At this point during the focus group, Rory appeared slightly embarrassed at the leadership role his peers described him to have assumed, and his tone became more defensive. This was particularly the case when his peers went so far as voicing that the group dynamics were often dependent upon the mood that Rory was in:

Kate - 'It all just depends if Rory is in a good mood. If he's not in a good mood, no one else is. Cos he's like the main person in the group.'

Alex - 'He like shouts at us when we don't do it right.'

Such rifts could be attributed to some of the frustration Rory might have felt when trying to musically advance the mixed ability group. A second group also reported some conflict relating to instrumental balance, with one member reportedly playing more loudly than the others, yet they conveyed that this was successfully resolved within their group. Although shared musical tastes and identities were reported as an important part of cohesive musical group work (Green, 2008), this was not the case for this Year 9 group. They reported positive group work experiences overall, yet had different musical interests including country, orchestral and rock music.

Overall grouping preferences of students

When asked about general group preferences, all students in the Year 7 focus group expressed a desire to work in friendship groups, defined by John as 'people you get along with'. The reasoning behind this choice related to reduced levels of embarrassment, less incidents of peer conflict, and reduction in negative peer pressure:

Orla - 'Because you know them and you won't have any arguments.'

Max - 'Yeah. Say I went with someone I don't like, and they have a go at me, I wouldn't like to work with them. And they would probably like sometimes be bossy and stuff around me.'

Ciara - 'If it was like with Sam, I'd be fine with him. If it's something like Ria, she's in the class as well, I wouldn't like it cos we're not like friends. So if I did something wrong, she'd be like 'would you shut up'.'

On the whole, the Year 7 students equated good working relationships with increased levels of self-esteem, and optimum amounts of musical progression and learning. However, although students felt more confident when working within their small friendship groups, this confidence did not appear to transfer across to wider group situations in most cases, such as whole-class performances where the overall group was not self-chosen. During such activities, the researcher observed nervous body language being exerted by some students, with Ria having verbalised such a fear of performance; 'I'm not coming in tomorrow', when talking about the prospect of a whole-class performance.

Similar to Year 7 students, all Year 8 students also stated a preference to work in friendship groups during their music lessons for similar reasons of increased security:

Lola - 'Because we feel confident together.'

Marc - 'Cos then you can get along with each other, instead of like falling out. And then you can both like... cos you'll understand each other's' opinions sort of thing, and you can get across to them easier.'

For Marc, the sense of peer familiarity that was afforded within friendship groups was able to ease the voicing of his opinion within a work context. Interestingly, Kieran conveyed that his choice when working with friends depended on other factors, such as those who would be less likely to instigate trouble:

Kieran - 'If I worked with him, he'd just mess around and we won't do any work and I'd get crosses on my report.'

Therefore, although Kieran preferred to work with a friend, his pool of choice had boundaries limited to those of his friends that he believed would result in him working well within lessons.

Nine out of eleven Year 9 students stated a preference to work in friendship groups, again for reasons relating to reduced fear of negative peer judgement, increased confidence and reduced levels of conflict. However, Rory had a different view, and Kelly was unsure, dependent upon the circumstances:

Rory - 'I prefer to work in groups of the same ability. Because, well I'm not going to say anything specifically, but like when you're working in a group, you're not getting held back are you by anybody, because you're all keeping up and you can perform brilliantly.'

Kelly - 'I think like when we get put into groups, like sometimes it's a bad idea, because sometimes if you're put in a group with all your mates sometimes you just don't work. And if you're put in a group with people like Rory, and then you've got like other people... you've got people that sometimes don't feel like working. But you've got people who do like working. If they're put together, it is a good combination in a way, but if not, then you don't know they're working.'

For Rory, a disadvantage of friendship groupings was that he perceived himself to be held back at times. However, Kelly valued Rory within her group as a peer who was able to support and advance her own learning. Similarly, Lacey and Kirsty weighed up the pros and cons of working with friends:

Lacey - 'The hard part would be it's quite hard to concentrate sometimes.'

Kirsty - 'It's easier cos we know each other, we just get on with it.'

Interestingly, Kirsty viewed being able to work with friends as the solution to Lacey's actual problem of being able to work with friends. Nevertheless, students in both Years 8 and 9 conveyed awareness of working within friendship groups as a privilege at times:

Louis - 'Sometimes you'd be allowed to go with your friends. If Miss thought that you were a suitable group and you like worked well together, then friends. It depends what Miss says really.'

Lorna - '...but it's only for if like if some people are messing around, otherwise we pick...'

Therefore, working with friends was sometimes seen as a reward for positive behaviour. To substantiate these claims, the teacher was sometimes observed by the researcher during Year 7 and Year 8 lesson observations as threatening to separate students from their friends when causing low-level disruptions whilst seated within a whole-class scenario. However, the motivation of sitting next to friends overcame the desire to disrupt, and the students observed on these occasions ceased to cause further disruption.

School music lessons

A high majority⁷⁸ of students who participated in the focus groups and video diary recordings reportedly liked their school music lessons. Levels of student enjoyment witnessed during school music lesson observations was also recognised by the researcher throughout their visit,

⁷⁸ Only two Year 8 students emphasised negative attributes over positive ones.

substantiating such claims. In particular, students seemed keen to play the instruments, and appeared well-motivated to cooperate with each other in order to develop their musical skills, knowledge and achievements. This was observed during small-group work where students were mainly on-task, away from teacher presence. Also, the observation of Year 9 musical performances predominantly showcased positive student achievement in music.

Positive aspects of school music lessons

For Year 7 students, the positive aspects of their music lessons involved use of musical instruments (in particular, choice over which instrument to play), and general enjoyment:

Kyle - 'I just like trying all the different instruments.'

Reece - 'Cos like, at first, I used a tambourine or something, but I didn't really like that, but the thing I'm using now (agogo bells), I do.'

Isla - 'I just like music.'

Max - 'It's calm.'

Year 8 students also shared their liking of playing on a variety of musical instruments:

Tom - 'I like the fact that you get to play like different instruments.'

Kieran - 'You get to hit the drums as hard as you like.'

It was noted that the drums were the only musical instrument specifically referred to when students chose to name their instrument of preference⁷⁹. However, Kieran also added that he liked having the opportunity 'to mess around in music', although it was suspected that this view might have been in provocation of a shocked response from the researcher or his peers.

For Year 9 students, positive aspects of their music lessons involved the development of musical skills and knowledge, musicing on the instruments, and participation in band work (including an increased level of autonomy over group and instrumental selection):

Georgina - 'You learn. You learn a lot about how to play an instrument, like. I never knew how to play the guitar, but now I think I can play it a bit, and, yeah.'

Rhianna - 'I liked it when we did in Year 8, the band one. We all played different instruments and we could learn different sort of... Yeah, that was fun.'

Kate - 'It's good, cos we can... even though we didn't get to choose the song, it's kind of like discovering new songs and new ways to play things.'

Even though Kate alluded to a preference of perhaps having control over song choice during music lessons, she was able to identify the positive aspect of broadening her musical knowledge and range of experience by having the music chosen by a teacher. Lacey also noted an advantage of being introduced to different instruments during school music lessons:

Lacey - 'We can kind of explore different types of instruments, like. We have like the opportunity to play like different instruments, like we did a lot on the ukulele last year and such. So that was good, cos like if you play ukulele, then you're being like

⁷⁹ Five students who participated in the focus groups specified their liking of playing the drums aside from other instruments available.

categorised to learn a different instrument when you're better a ukulele, so there's something for everyone.'

Interestingly, Lacey viewed instrumental specialisation as a form of categorisation which musicians could be at danger of being bound to. However, introduction and success at playing alternative instruments through school music lessons could be seen as a way to escape this form of instrumental categorisation.

Aspects of school music lessons that were not for some...

As well as many positive aspects of school music lessons that were voiced by students, they did express some elements that they did not favour as much. The potential of embarrassment in front of peers, loud noise levels, lack of sufficient space, and lack of instrumental choice were some points of disharmony for Year 7 students. Although a lack of classroom / practice room space and loud noise levels were mentioned, Marc did convey that 'you can't really do anything about that', and the other members of his focus group did not press the matter further. Fear of embarrassment was quite an important factor for Year 7 students, linking back to their reasoning behind wanting to work in friendship groups for increased levels of self-esteem:

Ava - 'If you get something wrong, you could be like embarrassed or something, in front of a lot of people.'

Other students within Ava's group reflected upon distressing experiences they had had in previous schools relating to being laughed at for their attempt at previous musical performances, substantiating this fear of embarrassment.

Choice of instrument was deemed important in relation to increased levels of confidence, personal preference, and equity:

Lola - 'Because we might not know how to play one of the instruments and you may not like it.'

Reece - 'And say we wanted a guitar and we get something like a drum, but then someone else gets what they want, it might not be very fair.'

Kyle - 'Cos you might feel comfortable with one instrument, but like get given a guitar and you literally haven't ever seen or touched one before, you'd be like 'I don't know what to do'.'

However, the point made by Reece regarding equity would equally depend upon classroom resource availability in addition to elements of choice within the classroom context. Nevertheless, Year 8 views echoed those of their Year 7 peers, and specified that disliking their instrumental allocation had a negative impact upon their enjoyment of their music lessons. This was equally linked with self-efficacy beliefs, and Reece drew upon a comparison with an area that he struggled with to demonstrate his point:

Reece - 'The thing I struggle with is when you like use the computers, cos they're the bits I usually struggle with when I do them. When I use say like a guitar, I like know what I'm doing for that.'

The tone of Reece's voice suggested that he lacked motivation towards computer work, as well as lacking a self-efficacy belief. The impact of self-efficacy beliefs upon both student

achievement and levels of motivation could be explained through Bandura's (1977) theory. Bandura proposed that when a person fails to believe in their ability to successfully accomplish a task, a negative impact can be had upon their levels of motivation towards the task and also the outcome achieved.

Akin to Year 7 opinions, Year 8 students expressed a fear of performing music in front of others, due to potential embarrassment.

Tilly - 'It's embarrassing.'

Kerry - 'Just in case like you get something wrong.'

Tilly - 'And then people laugh.'

Further on in their dialogue, it became apparent that there was a hierarchical segregation within the group – those in positions of power, and those who were not:

Tilly - 'But when they do it wrong, nobody laughs.'

Kim - 'They're scared of them.'

Kieran - 'They're scared of me.'

This appeared to be an unequal power distribution that stemmed from outside of the school music classroom, yet negatively impacted upon performance aspects of inside of the music classroom. Other factors that were discussed relating to aspects of music lessons which were not preferable included the length of two-hour lessons which were perceived by Kim as being too long, and the messing around of other students, as voiced by Tilly and Kerry.

Similar themes arose from the Year 9 student views relating to aspects of their music lessons that were not to their taste: lack of autonomy to choose which song to play, performing in front of others due to nervousness, and computer work. Computer work was regarded by Ria as a barrier to actual music making:

Ria - 'I don't like the computer aspect that we do with music. It's rather annoying because you're not actually playing an instrument. You're stuck on a computer for like 5 hours.'

For Kate, choice of song to perform was deemed important in terms of ability levels and self-efficacy:

Kate - 'I don't like the way we have to, like we're given a song and we don't really get to choose our own songs that we get. I think this song is really hard to sing it to be honest. I'm the singer in the group at the minute, and I've got to sing the song, and there's some high notes I can't reach. I can reach really low notes, but not high ones. I think it's easier to pick a song like you know what you're doing, instead of a song that's been picked out of there.'

The reasoning Kate gave to justify her desire for autonomy over song choice stretched beyond a matter of personal preference, as she felt it impacted upon her musical achievement and attainment.

The ideal classroom music lesson

When students were asked during focus groups about what their ultimate ideal music lesson would be like in a utopian world, a variety of preferences arose, including one-to-one

instrumental lessons, general instrumental musicing, composition, and producing cover versions of songs. For the Year 7 group, negative peer awareness appeared to be a key factor behind their choice of having one-to-one instrumental lessons instead of whole-class music lessons:

Jason – ‘one-to-one, cos then if you go wrong, it’s not so embarrassing.’

Orla – ‘It’s really embarrassing for you if you get something wrong and like if you need to work on it more, you get like that support.’

All of the other five Year 7 focus group participants verbally or non-verbally agreed with these statements. Jason’s point suggested that anything other than one-to-one lessons would result in an uncomfortable level of self-consciousness, although one of his peers stated that he would also wish to be joined by a maximum of four self-chosen friends in these lessons as an additional means of feeling more secure. Teacher expertise was greatly valued in these ideal lessons, as Jason felt that teacher presence was necessary for learning to play the instrument in question, as opposed to peer-teaching.

One of the Year 8 suggestions stemmed from Kieran, who simply stated that ‘drums’ would constitute his ideal music lesson, akin with likes expressed from many students relating to their current school music lessons. Rory in the Year 9 focus group agreed with this view:

Rory - ‘Ah, just playing drums for an hour. That’s all.’

Although Rory failed to go into any further detail regarding the reasoning behind his choice, Kieran’s reasoning behind his choice appeared to be understood and shared by one of his Year 8 peers:

Kim - ‘When you’re angry, you get to take it out on the drum.’

In this way, music was seen as a means to an emotional release and expression, which was conveyed as a use of music already experienced by two of the Year 8 students in their out-of-school environments. Both Kim and Kieran conveyed that instrumental choice was extremely important to them, as without this, a negative impact on their motivation towards would result. Instrumental choice was a repeated theme that also arose during two of the Year 9 focus groups, along with choice relating friendship workgroups, and song choice/genre of which to cover according to individual musical tastes. Although it was often conveyed as a ‘dislike’ of classroom music lessons, Ria in one of the Year 9 focus groups also expressed a wish to perform the cover version of a song once produced. The composition of a song was also favoured by some Year 9 students in two of the other groups:

Rhianna – ‘Like making your own like songs and with your own lyrics, and doing it, like, cos you know what you’re doing.’

Rory – ‘Yeah, putting all that together, cos I love the sound. And the feeling of accomplishment when you put it all together, it’s just like ‘yes, that was great!’. That’s all I’d like to do.’

Students in both of these focus groups did acknowledge that they had participated in similar activities during their classroom music lessons in previous years, although reflected upon these experiences with less elements of choice, for example restriction of genre: reggae, samba, Indian and African musics. For Michael in Year 8, his wish was to be able to compose a football chant, involving use of drums and guitars. It could therefore be interpreted that overall, student choices made towards imagining their ultimate ideal music lessons were often

influenced by out-of-school interests, emphasising the importance of relevance and autonomy within the classroom.

Instrumental lessons

Overall student participation in instrumental lessons at St George's Park School appeared generally high. This was particularly the case for Year 8 and Year 9 students who were eligible to participate in Marvel Musicians at the time of data collection. Two out of eight Year 8 students conveyed that they received instrumental lessons, with seven out of eleven Year 9 students who conveyed that they also had instrumental lessons. This was deemed an interesting point, as all eleven Year 9 students were known to be participating in Marvel Musicians at the time. Also, a majority of the seven Year 9 students who did convey receipt of instrumental lessons cited different lessons to those received as part of Marvel Musicians, which suggested that these students could also have disregarded Marvel Musicians as an actual instrumental lessons, perhaps due to the larger group sizes of the sessions. Alternatively, this could also have been due to a misunderstanding of what the researcher had meant by 'having instrumental lessons'. Nevertheless, in one of the Year 9 focus groups, Alex did mention Marvel Musicians, to which the other group members made noises of realisation and acknowledgement.

When another Year 9 focus group was asked about the value of instrumental lessons, they responded as follows:

Kate - 'It depends whether you're interested in music or not.'

Kelly - 'I think it's important. If you're interested in music, I think it's like important if you do have instrumental lessons.'

Lorna - 'But it's also important if you work in an orchestra, cos then you get like a feel for how it all works.'

This suggests that these students regarded instrumental lessons as being of value for those only interested in music either as a subject area or as a career route to performance. However, a wide array of research does promote much wider benefits of music participation, perhaps deeming it valuable for more than just those who express an initial interest in the subject or career path (for example: Hallam, 2010 and Lamont, 2012).

Positive aspects of instrumental lessons⁸⁰

Year 8 students cited musical progression, widened opportunity and links to classroom music lessons as positive aspects of being in receipt of instrumental tuition:

Kerry - 'It just gives you the opportunity to try different things in life.'

Tom - 'You get to learn more.'

Ben - 'It helps you like progress. Cos we like play guitar, and I feel like playing guitar at home. It helps us progress on like learning a new thing.'

Jack - 'And if you're doing like bass guitar, or guitar in like Marvel Musicians, and then you come to do it in class sort of thing, then you've got sort of an advantage to pick

⁸⁰ It was not clarified by students whether they were referring to out-of-school private instrumental lessons, in-school private instrumental lessons, or instrumental lessons received through the Marvel Musicians initiative during discussions.

stuff up quicker. And then we can go back to Marvel Musicians and then say 'I've learnt this in class today', sort of thing like that.'

Tilly - 'Well, we do Marvel Musicians, and that's fun, cos like you get to go to Hooley Concert Hall⁸¹.'

Year 9 students cited similar advantages of participating in instrumental lessons relating to musical progress and learning, in addition to the achievement of instrumental qualifications and developing notation-reading abilities:

Georgina - 'I think it does make a difference, because you've got like more...'

Kirsty - '...more knowledge of it...'

Rhianna - 'Yeah, more knowledge, and you can play it better. If you're like a high grade, and you can actually like play the stuff that we have to.'

Lorna - 'The teacher helps me to read music, so I've found it a lot easier to do this, because of the music that we're reading.'

However, during one of the Year 9 focus groups, when students were asked whether they felt that being in receipt of instrumental lessons was an essential component to achieving their GCSE music qualifications, no response was given.

Aspects of instrumental lessons that were not for some...⁸²

Of the two Year 8 students who participated in the focus groups yet were not in receipt of instrumental lessons, one cited a medical reason for their exemption, whereas Kim expressed a lack of self-efficacy – 'I just couldn't do it' – referring to the saxophone. Annabelle and Corinne also expressed their opinions on the less positive aspects of their instrumental lessons:

Annabelle - 'But sometimes... cos I do clarinet and Ciara does saxophone, there's too many of us and it just takes forever.'

Corrine - 'So like people messing around, it slows us down.'

Looking at this from a more positive aspect, such frustrations highlighted Annabelle and Corrine's own high levels of motivation towards instrumental learning – they were keen to proceed with the instrumental activities within their lessons. Yet Rory from Year 9 experienced a difficulty in being too ahead of his peers on his instrument:

Rory - 'I mean, I like it because I've not got much, well I've got a bit of musical knowledge because of these lessons, but I think like I know quite a bit about music, like. In Year 8, like when Miss would be like going back to basics of guitar, and sometimes like I'd know all that and you'd just whizz through it and there wouldn't be enough like extension tasks, but that's the only like problem with it for me. Everything else is good.'

Another problem raised by Kelly was the lack of transferability of her instrumental choice into the classroom environment:

⁸¹ A prestigious local concert hall.

⁸² Again, it was not clarified by students whether they were referring to out-of-school private instrumental lessons, in-school private instrumental lessons, or instrumental lessons received through the Marvel Musicians initiative during discussions.

Kelly - 'Well I don't usually play keyboard, so I'm only doing it with 1 hand, cos I play clarinet and that just doesn't go in that sort song, so I don't mind playing the keyboard, but I just can't do it with two hands.'

Kelly insisted that she did not mind playing a different instrument in classroom music lessons compared to her instrument of expertise that she received instrumental lessons on, and saw this as an opportunity to increasing her musical skill set. However, it could be perceived that in a scenario such as a GCSE performance examination, Kelly might be graded at a disadvantage if she played keyboard, in comparison to her peers who were playing the same instruments as they received instrumental lessons on outside of the classroom context.

Motivations behind selecting music as a Year 9 option

The dominant underlying motivation for opting to study music during Year 9 appeared to be the aspect of enjoyment for students:

Kate - 'Music's just fun.'

Lorna - 'I enjoy listening to music, and I like playing music. Like most of the time I'll have a song playing whilst I'm playing on the guitar. So I chose music because I enjoy music.'

Ria - 'I'd say it's great.'

Along with aspects of enjoyment, some students expressed a bifurcated view relating to their decision to opt for music in Year 9. These answers also covered interests in instrumental progression and maintaining family musical backgrounds:

Alex - 'I've just been interested in music for like ages. And I wanted to learn how to play something, cos everyone else is like 'yeah, I can play this myself'. Okay. And I like the sound of music as well, it's just something you can listen to when like you've got nothing to do.'

Rory - 'Well I've got musical backgrounds. My sisters a pianist, my Dads a guitarist and bassist. My Mum can't play anything, yet. And I just want to keep that family thing rolling, at the moment. And I enjoy music as well. I find it good. It's a good thing to do in your spare time as well. So if I'm doing this now, I could play that on my electric at home. It's just good to pass the time as well.'

For three students, music was seen as the better option out of those other subject choices available, and also one that they felt more able to achieve well in. Out of the eleven student participants, only Lacey clearly voiced a reason that related to a future career ambition:

Lacey - 'I need it for my job. I want to be in a band where you have to play like concerts. And if I don't do that, I'd be a teacher. If I do it in school, I could probably do it like as an out-of-school thing as well. Where you can find places to go and work and teach. I'd probably do that. I'd do something with music.'

For Lacey, it did not appear to be the exact profession that was important for her career, it was the inclusion of music that appeared to be her priority. However, despite a high majority of students citing enjoyment as their motivation to study music in Year 9, when questioned about

their intention to continue studying music in Year 10⁸³, half⁸⁴ of the students' priorities seemed to switch at this point focusing on the longer-term, more akin to Lacey's thought-pattern. Three students felt greater value in utilising their option choices for other subjects due to a possible misconception⁸⁵ that they would be repeating the same GCSE qualification and therefore the same lesson content:

Alex - 'I don't see the point in doing it, cos we'll only be doing stuff that we've already done.'

The perceived threat of syllabus repetition and the achievement of two identical qualifications overcame their motivation for participation in school music for enjoyments sake alone. However, this did not mean that some students would not return to music after Year 11, as Lorna explained:

Lorna - 'Oh, I'm not doing like the course. But when it gets to A Level, I will pick music, and I'll just like... cos we're getting it here, I'll just keep like joining all the orchestras and stuff, cos I do an orchestra on a Saturday and stuff, and then obviously I've done the Marvel Musicians thing here, and I'll keep my clarinet lessons up, and then when I get to A Level I'll probably keep it.'

Also, out-of-school music lessons appeared to be a potential deterrent for continuation with school music, as Lorna and one other student alluded to. Involvement in instrumental lessons and ensembles could potentially suffice as participation enough to fulfil enjoyment needs and instrumental progression.

For those students that did intend to continue studying music in Year 10, perceived advantages of this choice related to musical skill and knowledge progression, opportunity to use a wider range of musical equipment, and experiencing a broader range of musical experience:

Rory - 'You'd be more advanced in it. Learning new things, like progressing, learning harder stuff as well. And I think the facilities will be better. So we'll get chance to take part in new like class situations.'

Kate - 'Like, it'd be better when you go up into a higher year you'll know more about what you're doing. You'll have more instruments to like experiment with, and more songs to like listen to and get to know.'

Therefore, becoming exposed to new, perhaps unfamiliar musical experiences was deemed important to these students, constituting a progression in their learning.

Summary

Overall, it was found that a high majority of students from Years 7 to 9 preferred to work in friendship groups during their music lessons. They saw many advantages in this method of grouping, primarily linked to increased levels of confidence and self-esteem, and a reduction in potential embarrassment and negative peer response. Although some challenges were identified by pupils due to this way of working, it appeared that these were far outweighed by

⁸³ St George's Park School consists of provision for Years 7 – 9 only. Students will move to another local school to complete Years 10 – 11.

⁸⁴ Out of the seven students asked this question, three replied they would like to continue studying music in school during Year 10, three replied that they would not, and one student was unsure.

⁸⁵ Students expressed a belief that they would be studying for the same GCSE in Years 10 and 11, as opposed to the actual BTEC course on offer at the school they were expected to attend.

the benefits, and could be overcome through compromise and sometimes leadership. These findings affirm the Musical Futures (n.d.) approach in encouraging teachers to allow students to work in friendship groups during their school music lessons. However, due to the difficulties experienced in ensuring that Year 8 were grouped by similar ability levels for music, and some of the advantages expressed by the Year 9 students when working with peers of different ability levels, these findings are by no means conclusive.

In general, students appeared to enjoy their school music lessons, and particularly liked to play on the instruments that were available within the department, emphasising the importance of practical, hands-on musicing – an approach also advocated by Musical Futures (2008). Many elements of students' 'ultimate ideal music lessons' also resembled Green's (2008) model of informal learning, for example being able to choose which song to play, working in friendship groups, and being able to choose which instrument to play. However, Year 7 ideals linked back to a desire to avoid being embarrassed when playing in front of their peers, leading them to favour a lesson which closely resembled small-group instrumental lessons. Encouragingly, many of the students in Years 7 - 9 expressed positive values that they felt when discussing their participation in instrumental lessons, particularly relating to increased music learning and widened opportunity. However, there were no clear positive links established between student receipt of instrumental lessons and an increased motivational level towards selecting music as an option for Year 9 study. Furthermore, it could be interpreted that the opposite was the case. The main factor cited by students which influenced their decision-making process to continue their study of music in school was that of enjoyment. As two students felt that this level of enjoyment could be sufficiently obtained from out-of-school and extra-curricular musical groups alone, they felt less inclined to continue studying music in school during Years 10 and 11. However, this is not to say that the enjoyment that students reportedly experienced during their instrumental lessons did not play a part in making this decision for those others who did intend to continue studying music in Years 10 and 11, just that this link was not explicitly expressed by students.

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Appendix 14 – Six phases of data analysis

Six phases of data analysis (Braun and Clarke, 2006) and how trustworthiness was enhanced at each stage:

| Phase | | Description of the process | How trustworthiness was enhanced |
|-------|---------------------------------------|---|---|
| 1 | Familiarizing yourself with the data: | Transcribing data (if necessary), reading and re-reading the data, noting down initial ideas. | Prolonged familiarisation with the data; The triangulation of data gathered through different methods; Documentation of reflective and theoretical thoughts, along with ideas for potential codes and themes through use of jotting; All raw data was stored in a well-organised manner. |
| 2 | Generating initial codes: | Coding interesting features of the data in a systematic fashion across the entire data set, collating data relevant to each code. | Peer debriefing took place with supervisors; Reflexive journaling was kept; An audit trail of code generation was maintained. |
| 3 | Searching for themes: | Collating codes into potential themes, gathering all data relevant to each potential theme. | Diagramming was carried out in an attempt to make sense of theme connections; Notes were kept about the development of themes and their hierarchies in the form of memos. |
| 4 | Reviewing themes: | Checking if the themes work in relation to the coded extracts (Level 1) and the entire data set (Level 2), generating a thematic 'map' of the analysis. | Themes were discussed with supervisors; The raw data was referred to for referential adequacy. |
| 5 | Defining and naming themes: | Ongoing analysis to refine the specifics of each theme, and the overall story the analysis tells, generating | The process of theme naming was documented; Peer debriefing took place with supervisors. |

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|---|-----------------------|--|---|
| | | clear definitions and names for each theme. | |
| 6 | Producing the report: | The final opportunity for analysis. Selection of vivid, compelling extract examples, final analysis of selected extracts, relating back of the analysis to the research question and literature, producing a scholarly report of the analysis. | <p>Member checking with participants was carried out;</p> <p>Peer debriefing took place with supervisors;</p> <p>The process of analysis, code and theme development was described in detail for Chapters 5 and 6 of this thesis;</p> <p>Thick descriptions of the data collection contexts were produced for Chapters 5 and 6 of this thesis;</p> <p>A description of the audit trail was produced and maintained;</p> <p>Reasons for theoretical, methodological and analytical choices for this study have been documented throughout this thesis.</p> |

Appendix 15 – Transcription style

Stylistic decisions made for transcription:

- As it was believed that the inclusion of informal participant grammar could often represent a more natural, realistic representation of the data, in particular for the data stemming from student participants, such grammar was largely preserved within the transcripts. However, it was decided that formalisation of most words would be imposed for coherency and out of participant respect, for example 'cos' became 'because'. Also, as it was believed that verbal tics were not deemed necessary for the intended method of analysis, many of these were acceptably omitted when it was deemed that their removal would not disrupt the flow of the participant sentences (Arksey and Knight, 1999). Overall, the purpose of the transcription was not to examine language and semantics, but to explore the meanings created.
- Some attention was paid to emphasis and tone of speech, as such attributes can change participant meanings originally intended (Barbour, 2014). However, emphasis and tone were not noted throughout all transcripts due to the time-consuming nature of the task. However, for identified key points of interest discussed, or when quotes were directly extracted to evidence researcher interpretations, these features were included at a later stage.
- Although all talk was directed at the researcher during Phase One and the teacher interviews of Phase Two, this was not necessarily the case during the student data collected in Phase Two. Therefore, when talk was not directed at the researcher, to whom it was directed at was specified in brackets in the transcript.
- Non-verbal elements were often not transcribed, as this was deemed to hold little value for the purpose of this research, although it was noted when laughter occurred to represent the comedic meaning behind a statement or occurrence, or if music which could not be verbalised was played due to the relevance of music to the research topic area. Arksey and Knight (1999) state that this is a common feature to include in transcripts. On the other hand, a lack of transcription of non-verbal elements was not necessarily the case for the video diaries. This stylistic decision is justified in more detail below.
- Although contextual details can prove significant during data analysis stages (Barbour, 2014), they were not noted on the actual transcripts. This was because

contextual details were captured through other methods, such as field notes and end of day researcher reflections.

- Abandonment and re-joining of sentences was indicated by '...' within the transcripts, whereas pauses were indicated as such in brackets within the transcripts. Pauses were understood as gaps in participant speech that were deemed longer than what was regarded as 'normal' in comparison with the rest of the participants' conversational pace.
- Transcripts were laid out in prose, separated out by the questions posed by the researcher or a change in speaker, as this represented the structure imposed by the data collection methods.
- When sections could not be transcribed due to background noise for example, this was noted in the transcription through use of a different font colour (Arksey and Knight, 1999).

Appendix 16 – Use of traditional notation in each case study school

| School | Use of traditional notation |
|---------------------------------|--|
| School B - Oak Lane High School | <p>Year 7: Traditional notation and tab was featured heavily on a JP PowerPoint, used throughout all Year 7 lessons. Individual notes ‘lit up’ in time with the backing music.</p> <p>Year 8: Traditional notation was printed on a handout for students to play blues music chords and a melody line, from which they could depart and develop.</p> <p>Year 9: Traditional notation and tab was used in a handout for students to choose one of three popular music songs to perform in bands.</p> <p>Year 10: RSL students began their lessons with music theory (writing out scales and chords on manuscript paper), and then moved on to performance work – some students had chosen to use traditional notation and tab, some had not. GCSE students had been given handouts with traditional notation on to learn pieces of music in small groups.</p> |
| School C - The Grove School | <p>Years 7 and 8: Composition tasks were largely developed by ear and through improvisation. However, once the group were happy with each element of their composition, ideas were informally notated on a ‘schematic’ (a mixture of notated rhythms and words), and melody lines were recorded using traditional notation produced via an app.</p> |
| School D - Redwood School | <p>Years 7 and 8: These classes were participating in a Trinity Rock and Pop pilot for MF. Students were initially presented with whole-class traditional notation and tab exercises to work out together via a PowerPoint presentation, and then were provided with booklets featuring traditional notation and tab to learn ‘graded’ pieces of music within bands (music was unfamiliar to students and had been produced for the purpose of the pilot).</p> <p>Years 10 and 11: KS4 classes were working on individual compositions. Students again had the opportunity to explore their ideas aurally or through improvisation, but were required to use traditional notation to record their ideas via use of computer software.</p> |

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|---|--|
| <p>School E - St George's Park School</p> | <p>Year 7: Traditional notation was featured on a PowerPoint presentation when introducing a Samba topic to students. When students were required to compose their own Samba pieces of music, they were not required to use notation to record them.</p> <p>Year 8: No notation was used for this group of students. They were required to match up pre-prepared sounds to a video clip via computer software as part of an introduction to this software.</p> <p>Year 9: Students had been placed into 'bands' and were using booklets with printed traditional notation and tab within them to learn graded pieces of music.</p> |
|---|--|